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WHY THE FLOWERS DROOP THEIR HEADS.

WRITTEN FOR THE NEW YORK CLIPPER,
BY EDDIE FONTENEAU.

In the bosom of Sweet William
Long had burned a tender flame
For fair Pansy; so he asked her
Would she share his love and name?
She assented. Then his lordship
Vowed that on the first of May
Their sweet troth would be plighted
Mid a throng of flowers gay.
Orange Flower would be bridesmaid,
With for groomsmen Oleander,
And Justicia should unite them
In the Halls of Coriander.

Bright and early on May morning,
Came a throng of flowers fair,
Each its lovely self adorning
With perfumes rich and rare.
First of all came tall Geranium;
By his side rare Columbine;
Indian Pink, with pretty Snowdrop,
Buttercup and Celandine.

Such a beautiful rare assemblage
Never before had mortal seen;
And, the wedding being over,
Each one tripped it on the green,
Till Old Sol, in all his splendor,
Vanished in the golden West—
Still the naughty flowers dancing,
Never gave a thought to rest.

Mignonette waltzed with Snap Dragon,
Myrtle with the proud Narcissus,
And the passionate Coreopsis
Flirted with Night Blooming Cereus.
Little Daisy hid her blushes
On the breast of active Thyme,
While the bold, impertinent Filbert
 strove to kiss Fair Eglantine.

Heartsease, Hazel, Honeysuckle,
Apple Blossom and Sweet Pea,
Congratulated the fair couple,
Wishing they might happy be.
Then the Moss Rose, queen of flowers,
With her regal train so bright,
Tea Rose, Wild Rose, White Rose, Damask,
Kissed the lovely bride good night—
Wished the smiling groom, Sweet William,
Many a happy, happy hour.
Soon the gay assemblage vanished,
Each to his respective bower;
Soon o'er hilltops Sol came peeping—
Rose majestic, large and bright,
Wondered were the flowers sleeping
Through the weary hours of night?

But not one his query answered,
For the sunshine lulled them so
That each flower fell in a rev'ry
In the warming, soothing glow:
And e'er since that happy gathering,
When the sun grows large and red,
Every flower yet feels sleepy,
So it gently droops its head.

A LIAR'S EXPERIMENT.

WRITTEN FOR THE NEW YORK CLIPPER,
BY ALFRED L. KING.

Sim Chung was a *gee sang*—a Korean dancing girl—pretty, shapely and graceful. She turned the head of the governor of the district, and he besought her to become his, offering to endow her with much of his revenue and give her the name and place of wife. But she would not consent to marry him, though she obediently attended the petty court on *fete* days and danced before him with the sprightliness of a fairy.

She was like thistle-down, the impetuosity of his chase after her driving her before him, and when he would reach out his hand to seize her she was just beyond the tips of his fingers, airily poisoning and smiling brightly as thistle-down glistens in the sunlight. So it seemed to him, Hong Pansa, governor of the district Seoul, in which dwelt also his Majesty, the King.

Hong Pansa, meditating upon the exclusiveness of Sim Chung, began to wonder whether she was thus coy with all men, or whether there was one man in her acquaintance from whom she did not flee, but for fear of whom—a fear born of love—her light heart became heavy, weighting as with iron chains her nimble feet. And, as he meditated, Hong Pansa concluded that it was even so—he had a rival. Immediately he called in his private *ussa* (detective), and bade him discover who it was to whom Sim Chung was bound with cords of love.

Tah Jung, the *ussa*, looked wise, and said he was astounded to hear that there was anyone in the district who would dare to approach Sim Chung, when it was known that Hong Pansa would make her his wife; but, if there was such a man in the country, he, Tah Jung, would find him, bring charges against him, and then the governor could decapitate him. Then the way would be clear for Hong Pansa, for it could be done in so clever a way that Sim Chung would be disgusted with her lover, proved to be unworthy of her, and she would not regret his death.

"Excellent!" murmured Hong Pansa, and rubbed his hands, while he commended Tah Jung, and promised him rich reward on the success of his plan.

Tah Jung had a gift that he was an adept in concealing, even while he exercised it. He was the cleverest liar in Korea, yet no one suspected him of untruth at any time. None but Kil Tong knew how Tah Jung could lie, and, chuckling over it, he was more than once in danger of betraying

the accomplishment that Tah Jung was most anxious to conceal, for in Korea the axe is always hanging over the head of unfaithful officials, and the *ussa* had no wish that it should fall.

Sim Chung's adored was Kil Tong, son of Hong Pansa, and Tah Jung, who was devoted to the young noblemen, knew all about the love affair. He was their messenger; to him they confided their words of love, and he, with fine mimicry, delivered them with the precision of a phonograph, so that when he spoke to Sim Chung, it was in the voice of Kil Tong, and vice versa, and the lovers depended upon him to keep their *amorous* secret from Hong Pansa.

He was proud of their confidence and enjoyed

awake all night, wondering what sort of a lie Tah Jung would invent this time.

Tah Jung himself was in a quandary. He had given his promise to the lovers, but he was not possessed of the lie—the story that he would tell to the governor was not manufactured. However, it was not his way to lay awake at nights and puzzle over anything, so he gave himself up to sleep, depending upon his ready tongue to get him out of his difficulty.

While he slept he had a vision of a cunning, weakened faced little man, sitting on a moss covered rock, and advising him to tell the truth. In his dream Tah Jung found himself in a dense wilderness, and could discover no way out of the

on official business, and went forth on his mission. It was not with a desire to learn new facts about the lovers that he left the palace, but to withdraw himself from the excitement of the court, so that he could undisturbed revolve the subject in his mind, and thus become master of it, for he was afraid that without this preparation he would not be able to prevent untruth from getting into his narrative when he made report to the Governor.

During his absence the lovers quaked in fear lest he would return with the news that he was unable to fabricate a story that would satisfy the jealousy of the Governor, who, they felt sure, would certainly find them out if his suspicions were not allayed. Sim Chung, however, was not

any one who would remove the blight from his son and heir. In his solicitude for his son, he forgot all about Sim Chung, who was greatly distressed by the proclamation. She had not seen Kil Tong for many days and did not know that he suffered, except from love of her and the separation from her that Tah Jung had imposed as an adjunct to the success of his plans. She grieved and grew thin and haggard, bemoaning that she was only a dancing girl. Had she been of the nobility, there would never have been need of the concealment by Kil Tong of his love for her.

Tah Jung, living in a retired place heard the Governor's proclamation, and then his way was made clear to him. He hastened to the palace and presented himself, after donning his court dress, before the Governor. Making the formal bow and saluting the Governor, he said:

"I bring you my head, my master."

"I truly need it," said the Governor, "for I am in deep distress."

"I am grieved that you are harassed in any way, but the days of my usefulness to you, my master, are about at an end, unless you stay the headsman's axe, for I am a culprit."

"You," exclaimed the Governor, in astonishment, "I cannot believe it."

"It is too true. I have been a conspirator against you, my master, and I am come to confess," said the *ussa*, humbly.

"Well, I cannot attend to your case now, but will order your imprisonment, while I give audience to the soothsayers, who are coming to remove with magic the blight that withers my son, Kil Tong."

"It is of that, my master, that I came to make confession. If you will generously grant me further audience, I will make it all plain to you."

"Speak quickly, slave, and dread my vengeance if you deceive me, for I would rather lose the governorship than see my son fade before my eyes until he becomes like a withered leaf."

The Governor spoke wrathfully and in loud tones. "It is love, my master—love that I have helped him conceal from you, that is drying up his life's blood."

"Love. Love for whom, and why any need of concealment? Have I not always gratified his every wish?"

"Yes, but in this case his wish crossed yours, and, as yours was known, he had to keep his secret."

"Do not play with me. I warn you, or I will have your head quickly! There is no need to talk in riddles."

"Know, then, my master, that Kil Tong loves the dancing girl, Sim Chung, and she loves him. He is the rival you sent me to find, and I knew long ago that he was. It is because he knows you have set your heart on winning Sim Chung's love and making her your wife that he withers. And that is the truth, and now do with me what you will."

The Governor knit his brows a moment in deep thought; then he summoned a messenger, and bade him command Kil Tong to appear in the council chamber at once. Meanwhile, Tah Jung stood with his arms folded and his eyes cast down.

Kil Tong came slowly into his father's presence, for he supposed that he was to be submitted to the useless magic of the soothsayers, but when he saw Tah Jung's attitude and his father's dark face, he was seized with fear that made his knees tremble and his countenance more ghastly than ever.

"My son," said the Governor, "the *ussa* informs me that you love Sim Chung. Is it so?"

Kil Tong paused a moment, and then boldly answered:

"It is so."

"Send for Sim Chung. Call two servants, and tell them to bring her if she refuses to come."

While the servants were absent Kil Tong stood dejectedly apart from his father, who began a conversation in a low tone with the *ussa*.

Presently, Sim Chung was thrust into the council chamber, and Kil Tong was glad that her wan face denoted that she too had been suffering because of their separation, and the knowledge gave him courage to submit to any punishment his father might deem fit to impose on him.

"Do you love my son, Kil Tong?" the Governor asked abruptly, looking steadily at Sim Chung, and marveling at her wasted beauty.

"I do," she answered bravely.

"Then take her and be happy, Kil Tong," the Governor said, surprised at the readiness with which he abandoned all claims to her.

The young people were dazed a moment, and then Sim Chung flew to the refuge of Kil Tong's arms, where they knelt and expressed their gratitude to the Governor. Then they retired to the outer court, and the Governor addressed the *ussa*:

"Tah Jung, were I not grateful to you I would punish you with death, but as it is I will report you to the King as an *ussa* who will tell the truth at the risk of his life."

The King on hearing the recommendation of the Governor appointed Tah Jung to be his private *ussa*, and Tah Jung abandoned lying as a business, believing that truth was the true gold of language and none but the base circulated the counterfeit coin—falsehood.

ABOUT the latest novelty is a needle that threads itself. If it could only be improved in such a way that it could sew on a button unaided, it might have some bearing on the "Is Marriage a Failure?" question.—Puck.

PASSENGER (to street car conductor)—How is the fight between you and the management coming on?
CONDUCTOR (looking cautiously about)—We are getting all the "knock downs."



their innocent love, and ran the risk of the axe to be their messenger boy. A shrewd fellow, he expected Hong Pansa to become jealous of an imaginary rival, and had warned Kil Tong to look sharp for a trap, and he also cautioned Sim Chung. He was prepared to accept the difficult task of discovering the rival of the Governor. Kil Tong was covering the rival of the Governor. Sim Chung was cast down and Sim Chung was frightened when they heard the order, by reason of which the *ussa* was to leave the palace in disguise and haunt Sim Chung's home; but Tah Jung laughed at their fears.

"Trust me," he said. "I have a reputation to maintain. It has always been my secret pride that no man in Korea could spin a lie of finer web than I can, and I mean to do in this a summersault with truth that will astonish the wise men of the kingdom and make me *ussa* in chief to His Majesty the King."

Thereat the lovers took heart, and bade each other good night cheerfully, Kil Tong accepting the guidance of the *ussa* to the palace, and being admitted to the enclosure by the detective's key, and stealing on tiptoe to his room, where he lay

deep gloom, in which dangerous animals lurked. Wandering helplessly, he came upon the little man, whose eyes shone so brightly they lighted his face, and Tah Jung timidly told him that he was lost, and begged to be shown the way out of the wilderness.

"Tell the truth," said the little man, and naught else would his lips let pass. But Tah Jung, being unused to the truth, and at the same time rather despising it as the expression of stupid people, who were not equal, mentally, to the effort of making a lie stand on its own legs, decided he would not waste time with it. Thereupon the little man shut his eyes, and Tah Jung was alone in the darkness for all he knew, and in great agony he awoke while running through briars, away from an approaching wild beast.

He was greatly relieved to find that it had all been a dream, but he had an idea which cheered him not a little when he was comfortably awake, and, with characteristic rashness, he resolved to act upon it. Then he went to sleep again, and enjoyed several hours rest. When he rose, he put on the disguise in which all *ussas* must travel when

molested by the governor with whom Kil Tong had daily audiences.

The *ussa* being away on his quest, the spirits of the governor rose, and he told Kil Tong in confidence, that he would soon have his rival, Sim Chung's lover, out of the way. Kil Tong tried to enter into the spirit of his father's glee, but he could not dissimulate so well as Tah Jung, and often a shadow settled on his face. One day the Governor noticed that his son was pale and wan, and became suddenly solicitous about him. The court physician was called in, but he could give no reason for Kil Tong's illness, which, he said, was not in the list of maladies with which he was familiar. The Governor, in his wrath, promptly discharged the physician, and sent to Seoul for a more learned doctor, who came in haste, in response to the summons. But he only shook his head, and said the young man was suffering from blight, the most serious illness that could befall any one, as it was a withering of the body, caused by the drying up of the blood.

Then the Governor, in great alarm, issued a proclamation that he would pay a large sum to

Its Rise and Progress during a Period of 156 Years—A Succinct History of Our First and Famous Plays and Playhouses—Opening Bills, Casts of Characters, Lives of Distinguished Actors and Actresses, Notable Debuts, Deaths, Fires, Etc.

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The Society Library Rooms

Metropolitan Hall. Bails, lectures, political meetings, etc., were held here. Octavia Dellile gave his first concert in America here in December. Walter E. Harding was not announced as the lessee and manager of this hall. There was a dining saloon connected with it, capable of seating one thousand persons. The strong-minded women, who were the women of the hour, were many in this city held here. The Italian priest' revolutionist, Father Gavazzi, lectured here, and the place was threatened with destruction if he were again permitted to speak within its walls. Speak, however, he did, upon the following Saturday to a throng of thousands, and the same night was announced to commence her farewell concerts in America on Dec. 30, and her last one was to be Jan. 12, 1852. She was to be assisted by Otto Goldsmid, Joseph Burke, Sig. E. Belletti and an orchestra conducted by Mr. Eisfeldt; but in consequence of ill health she was unable to appear. Prior to her proposed first concert, she did not appear here at that time. Her agent was C. S. Sertou.

Pauline	Julia Dean	Claspar	Warwick
Claude Melnotte	E. Eddy	Mons Deschamps	C. Smith
Glavis	Mestayer	Landford	Conne
Dumas	L. Thompson	First Officer	Spencer
John	Lee	Second Officer	Dun
Widow Melnotte	Mrs. Jordan	Third Officer	Chaplin
Mons Deschamps	Archibold	Marian	Miss Rose

After which came a dance by Mons. Schmidt and Mlle. Therese, and then the performance closed.

On the 21st of May, Mr. Pope, Mr. J. Emmu Skerrett, Annie Lonsdale, Mrs. Woodward, and others in the cast. 19. "The Hunchback" was acted, with Gratian Dawson as Thomas Clifford, Charlotte Mitchell as Helen, Sefton as Fathom and Eddy as Master Walter; 20. "The Wife," 21. "Romeo and Juliet," 22. "The Two Gentlemen of Verona," 23. "The Gamester," Chas. Pope (first appearance here) as Stukeley, Eddy as Beverly, Julia Dean as Mrs. Beverly; 26. "Love," 27. "Love's Sacrifice," 28. "The School for Scandal," 29. "Evadne," The house was now known on the bills as

Wyndham actor and theatrical manager

Charles Wyndham, actor and theatrical manager whose portrait is given on our first page, was born at Liverpool, Eng., in 1841. He was educated in his native city, and at the German University of Halle, Saxony, and at the University of Edinburgh, Scotland. He commenced the study of medicine, and prepared to commence to prepare for the medical profession, studying in Dublin, Ire., and going through the usual curriculum. He took his M. D. degree at Trinity College, obtained surgical and other diplomas, and was duly licensed to practice. He then came to America, and entered the University of Pennsylvania in 1862, where he succeeded in getting appointed assistant surgeon to a militia regiment, and saw service in the great Civil War. Mr. Wyndham's ardent desire for boyhood had been to become an actor. In fact, he was only the earnest insistence and support of his father, who was anxious for him to follow the medical vocation so far. His own master now, he easily obtained leave and found an opportunity, during the inactivity of the Winter of 1862, to make his first appearance on the boards of the National Theatre, Washington. He was cast as the character of Othello, and played Othello to John Wilkes Booth's Hamlet, and subsequently Glavis to his Claude Melnotte. The engagement was a short one, however, and the aspirant failed to distinguish himself. The following Winter he contrived to obtain an engagement at the Theatre Francaise, Paris, as "the English gentleman," in Mrs. John Wood's Co. For some weeks his duties were restricted to the light and easy role of "understudy," and when at length it was cast for the part of Vivian in "Monsieur Jacques," he did not make a better showing. He then turned the drama, and after he had acquired the duties of an army surgeon, and had again an opportunity of seeing active service in the great struggle. He was attached to the 19th Army Corps, and was at one time in full medical charge of a brigade, at a number of a number of the most tremendous conflicts which immediately preceded the final prostration of the Confederate army.

Stuart Robson Introduces "An Arrant Knave" to Chicagoans.

"The Broom Maker of Carlsbad."
This four act comedy is by Isidor Witmark as F. B. Hawkins, and we believe, was originally done at Bridgeport, N. J., Oct. 3. The first two acts are near Carlsbad, and the last two in New York. Edwin Vanderburg, a wealthy merchant sends his wife and child to Carlsbad for the health. The wife, finding the city somewhat noisy, seeks a quiet lodging place with a German family. Here she meets Gretchen, a charming, well educated country girl, and close friendship springs up between them. Johann, a job broom maker, who has fallen in love with Gretchen, appears upon the scene the first day. Madame Vanderburg's arrival, and is introduced

"The Golden Widow"

don's comedy, "Marquise" was acted for the first time on any stage, Wednesday night, Oct. 25, at Daly's Theatre, this city. The piece, in its original French, was first acted Feb. 12, of this year at the Paris, Fr., Vaudeville, where it failed because of the grossness of its ideas and the insufficiency of its incidents. The heroine of "Marquise" was a woman who, having led a life of profitable vice, found herself, while still reasonably young, the possessor of a large fortune. She

"The Golden Widow" is an adaptation of "Marquise" that will not bring the blush of shame to the cheek of the innocent. Its heroine is Tryphen Lewis, a young widow, a handsome, well-to-do farmer and a widow of a California millionaire. She lives abroad, supporting a troop of vulgar, fawning scoundrels from her own country. Mrs. M. gaily leads years for a title, and marries the first Marquise who comes along, and she refuses after his marriage, as in the play, to keep his promise and live apart from her. But she has another wife living, and as Mr. Lewis is still alive at day's—and a dry, droll, perky old fellow—she is not allowed to marry again. So she marries the first Marquise, who has not seen him for 20 years, and earns an honest living by selling snuff, shippers and lingerie to the rich American widow. The disreputable Miss Rehan is free, having recovered from her illness, and is married to Mr. Drew, whom she knew when she milked the cows at Kinderhook and who has been loitering through the play with nothing to do, waiting for the entrance of the Golden Widow, is extremely extravagant. It borders, in fact, very close to the domain of burlesque.

This play, by Jules Mary and George Grierson, received its premier in its original French form, Sept. 26, 1888, at the Ambigu Theatre, Paris, Fr. It was first done in English as "Roger La Honte" Nov. 29 following, at the Elephant and Castle Theatre, London, by the Lyric Theatre company, the adaptation having been made by Robert Buchanan, Jr. The same version was done in a revised shape, Sept. 12 last, at the Haymarket Theatre, London, this time under the title of "A Man's Shadow." "The Spider's Web," '74, partly adapted from the same source, was done at the Lyric Theatre, London, in 1889, the adaptation being by Robert Buchanan, Jr. This play was first played in this country, June 1, at Eglon, Ill. We presented a synopsis of the piece. The version presented at Niblo's Garden, this city, Tuesday night, Oct. 8, bears the title of "Roger la Honte, or A Man's Shadow," and is Mr. Buchanan's adaptation. The plot, as revised by Robert Buchanan, is originally, the story is as follows: The first act takes place in the house of an invalid barrister, Lucien De Noirlève, with whose wife Roger La Roque, a French merchant, has carried on an intrigue, until, by becoming De Noirlève's bosom friend, and a confidant, he has so far won the confidence of the latter, that the latter's wife, Julia, has been rendered impossible for him. He, however, objects to the rupture of their intimate relations, and, being repulsed by Lucien's insinuations, with Luversan, a scoundrel and Roger's enemy, to injure her late lover. He sends Luversan to La Roque, with a sum of money which she had borrowed from him, and a letter. Luversan, who somewhat resembles La Roque in appearance, then goes to the house of Gerbier, one of Roger's largest creditors, murders him and takes away the same sum in notes. He then goes to the house of Gerbier's wife and child, see, as they think, the husband and father commit the murder. Luversan then takes the notes and Julia's letter to La Roque. The latter pockets the notes and destroys the latter, and the former being found on him, he is arrested and confined in prison. Lucien De Noirlève being his counsel, La Roque can clear himself by naming the person who sent the notes. This he will not do. The report of Mme. La Roque's sudden death interrupts the court, and Luversan, who fears that his enemy may yet escape, and that he will be hanged, goes to the prison, where his wife was the sender of the money and La Roque's mistress. De Noirlève resolves to save La Roque's life at the expense of his own honor, but falls dead in court before he can accomplish his desire. The innocence of La Roque is not established, and he is hanged. The murderer, then, in Luversan the man she mistook for her father and the murderer of Gerbier.

DRAMATIC AND MUSICAL NOTES.

— A. J. Sharpley's Lyceum Theatre Co. are now touring Missouri with sixteen people, and have a band and orchestra. On Sept. 18, Little Ethel May Ellsworth celebrated her first birthday, giving the company a splendid banquet after the performance. She received a number of valuable presents from members of the party.

— C. W. Compton reports good business with the "A Noble Outcast" Co. Mr. Compton goes ahead of Wells & Co. for the season of 1890-91.

—Loie Fuller and Minnie Maddern are warring over the rights in "Caprice," which Miss Fuller intends to produce in London soon. Miss Maddern has denied Miss Fuller's right to play the drama, and Miss Fuller has cabled her lawyer to sue for libel a newspaper which has too vigorously attacked her action in the matter.

—Arrangements for the first benefit of the season in behalf of the Actors' Fund are well in hand. Two benefit performances will be given at the Brooklyn N. Y. Oct. 11. A large number of volunteers will provide a strong bill, and several well-known managers are working assiduously to make a big showing. Manager E. F. Knowles has effected a plan whereby a large number of tickets for the affair will be sold in advance. The Brooklyn authorities have been contacted, and now the management is making every effort to secure the best admissions to the performance, and 5,000 tickets have been distributed among them. The profession has substantially shown its charity and good will to the fire laddies on several occasions, and as the "boys" are not ungrateful, it is expected that they will vie with one another in helping to

— Paul R. Everton is with Dr. C. L. Howard's "Main Line" Co.

— Richard Koenig, formerly of Gustave Amberg's forces, has taken the direction of Arthur Kobner, a well known reader of Fritz Reuter's poetry. Mr. Kobner made his first public appearance under the patronage of the Humoristische Verein Pommerells at Beethoven Hall, this city, Oct. 6.

- Marie Greenwall is soon to join the "Shenan doah" Co.
- Gracie Wade is now a member of F. B. Ward's Co.
- Elna Wilton is now with Ullie Akerstrom's Co.
- Duddle Douglas is playing the soubrette role with Jay Hunt's Co.

— Lillie Alliston is to be prominent in Frohman's "Our Flat" Co.

— Ollie Youlett, violinist, will head a troupe of her own. Mary E. Cherry, Gustave Thalberg and Frank V. Downey will assist.

— John W. Jennings has joined "The City Directory" Co.

— "Nora, or the Doll's House," is in rehearsal by the Wood-St. John Co. Maguerite St. John will play Nora.

— "A Stuffed Dog" Co. is now laying off, and the piece is to be changed before going out again.

— Roland Reed's mother celebrated her seventy eighth birthday Sept. 28.

—Charles E. Evans, of Evans and Hoey, mourns the loss of his sister. She died, Sept. 25, at her home at Rochester, N. Y.

— John F. Summers is to sail for England Oct. 9, and will open his tour at Liverpool 28. He will appear in his own play, "A Noble Brother," said Henry Cooper will manage the tour.

— Arthur E. Sumner is to do the advance work for Geo. W. Colby's musical attractions.

— Florence Hastings has recently left the

— The Richmond Comedy Co., playing "The Old Farm Home," is made up as follows: Chic Per-

— Wilson Barrett and Miss Eastlake, accompanied by her brother, sailed from Liverpool, Eng., Oct. 2, for America.

— The wardrobe of Charles Wyndham, who recently arrived from Europe, was left on the pier in this city for a few days. On Sept. 30 several firemen of the City of Paris made a raid on Mr. Wyndham's baggage, took one of the baskets on board, and broke it open. They did not find property that was of any value to them, as the basket happened to con-

tain part of the wardrobe. J. L. Moore, his manager, came to the city Oct. 3, and found that only some boots and one suit were missing. The officials of the steamship line will either discharge or severely discipline the watchmen on the pier for negligence.

— Edna Couriney wishes it to be distinctly un-

— Willard Spenser began suit, Oct. 1, against the Philadelphia Musical Association. He claims that on account of his discharging one of his musicians he was blacklisted by the association. It is the consequence of which his reputation was damaged.

— Harry Askin, of Aronson's Casino road company, was married, Oct. 2, to Emma C. Hagston. The ceremony took place at the residence of the bride's parents, Nagsack, N. J.

ON THE ROAD.

Sweet Lavender?—Baltimore, Md., Oct. 7-12, Washington D. C., 14-19.
Sweets?—Hawthorn, Pa., Oct. 10.
Chunk 12, Pittsburg, Pa., Oct. 10 reading 11, March
Chuck 12, Plymouth 14, Plymouth 15, Danville W, Lewin-
burg 17, Lock Haven 18, Clearfield 19.
Spider and Fly?—Harlem, N. Y., Oct. 7-12, N. Y. City
Oct. 13-15.
Streets of New York?—Anniston, Ala., Oct. 10, Tuscola
11, New Orleans La. 14-19.
Shirley's Spring?—New York City, Oct. 10, Hartford, Ct., 11,
Rhinecliff 12, Watertown 16, Lowell, Mass., 18, 19.
Shadows of a Great City?—Lawrence, Mass., Oct. 18, 19.
Still Afloat?—Pittsburg, Pa., Oct. 7-12, Cincinnati, O.,
14-19.
Sun Bubble?—Houston, Tex., Oct. 10, Galveston 11, 12,
Columbus 14, San Antonio 15-16, Austin 17, B'n. Bren-
ham 19.
Suspect?—N. Y. City Oct. 7-12, Boston, Mass., 14-19.
Stowaway?—Denver, Col., Oct. 7-12, Colorado Springs
14, Aspen 15, Leadville 16, 17, Pueblo 18-19.
She? Webster-Buffalo—Buffalo, N. Y., Oct. 10-12, Pitts-
burgh 13-15.
She, Gilbert & Dixon's—Keokuk, Ia., Oct. 14, Quincy,
Ill. 15.
Seven Ages, "Rice & Dixey"—N. Y. City Oct. 7, indefin-
ite.
Son of Monte Cristo?—London Earle—Mechanics-
ton, O., Oct. 10, London 11, 12.
Thompson's Denial?—N. Y. City Oct. 7, indefinite.
Thompson's—Charlotte-McPherson, Kas., Oct. 10,
Newton 11, Hutchinson 12.
Time Will Tell?—Williamsburg, N. Y., Oct. 7-12, Balti-
more 13, Md., 14-19.
Topsy-Turvy?—Lynn, Mass., Oct. 10-12, Lawrence 14,
Lowell 15, 16, Manchester, N. H., 17, Concord 18, Keene
19.
To John's?—South Framingham, Mass., Oct. 10, Mil-
ford 11, Springfield 12, New Haven Ct., 15, 16, North
Adams, Mass., 18, Hoosick Falls, N. Y., 19.
Travelling?—New York City, Oct. 10, 11, 12, 13, 14, 15, 16, 17,

"Three Upon a Tree" - N. Y. City, Oct. 7-12.
 "The Soldiers" - Dayton, Oct. 7-12. Fiqua 14, Muncie, Ind. 15.
 "Tin Soldier" - Chicago, Ill., Oct. 7-12.
 "Three Wives to One Husband" - N. Y. City, Oct. 7-12.
 "The Three Wives" - Chicago, Ill., Okaloosa 12, Des Moines 14, Leavenworth Kas. 15, St. Joseph, Mo. 16, Atchison, Kas. 17, Topeka 18, Lincoln, Neb. 19.
 "The Three Wives of a Soldier" - N. Y. City, Oct. 7-12.
 "Uncle Tom's Cabin" - N. Y. City, Oct. 7-12.
 "Uncle Tom's Cabin" - Chicago, Ill., 12 St. Louis, Mo. 14-19.
 "Under the Lash" - Hornselleville, N. Y., Oct. 10, Elmira 11, Binghamton 12, Elmira 13, N. Y. City, Oct. 14.
 "Uprising of the Niggers" - N. Y. City, Oct. 14, Taunton 11, South Framingham 12, Taunton, Ct. R. 1, 14, Newport 16, Fall River, Mass. 17, Lowell 18.
 "Uncle Henry" - N. Y. City, Oct. 14, Woodbury - Huntingdon, Pa. 15, N. Y. City, Oct. 16.
 "Uncle Tom's Cabin" - N. Y. City, Oct. 16.
 "Uncle Tom's Cabin" - Gilbert's-Cazenovia, N. Y., Oct. 10, Cleveland 11, Canastota 12, Munnsville 14, Eaton 15, New York 16.
 "Uncle Tom's Cabin" - Draper's-Cleveland, O., Oct. 7-12.
 "Uncle Tom's Cabin" - Sparks Bros., No. 1-Lynn, Pa. 10, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734,

15, 16, Omaha, Neb. 17-19.
 "Uncle Tom's Cabin," Rosco & Swift's—Great Bend, Kas., Oct. 7-8, 9, 10, 11, Salina 12, Manhattan 14, Marysville 15, St. Joseph, Mo., 16, Hiawatha, Kan., 17, Falls City, Neb., 18, Council Bluffs Ia., 19.
 "Uncle Tom's Cabin," Webber's—Philadelphia, Pa., Oct. 7-12.
 "Uncle Tom's Cabin," C. G. Phillips', No. 1—Westminster, Md., Oct. 12.
 "Uncle Tom's Cabin," Sutton's—Fort Scott, Kas., Oct. 12.
 Yokes', Rosina—Little Rock, Ark., Oct. 10, 11, Fort Smith 12, Kansas City, Mo., 14-16.
 Yokes', Victoria—St. Louis, Mo., Oct. 7-12, Ottawa 14, Brockville 15, Kingston 16, 17, Belleville 18, Peterboro 19.
 Vickers' Mattie—Owensboro, Ky., Oct. 10-12.
 Van Clonfer, Ida—Ida Jackson, Mich., Oct. 7-11, Charleston 12, Kalamazoo 14-15.
 Verne's, C. E.—Providence, R. I., Oct. 7-12, Taunton, Mass., 14, Woonsocket, R. I., 15, North Attleboro, Mass., 16, 17, 18, 19.
 Van Tassel's, Clara—Athens, Ga., Oct. 10, Augusta 11, 12, Charleston 14-16, Brunswick, Ga., 17, Fernandina, Fla., 18, 19.
 Walnwright's Marie—Albany, N. Y., Oct. 10-12, Troy 14-16, New Haven, Ct., 17-19.
 Wyndham's, Charles—Boston, Mass., Oct. 7-Nov. 2.
 Wyndham's, B.—Jersey City, N. J., Oct. 7-12, N. Y. City 14-19.
 Wood's, N. B.—Rochester, N. Y., Oct. 7-12, Troy 14-19.
 Waterhouse, J. H.—St. Louis, Mo., Oct. 7-12, 14-19.
 Wallick's, J. H.—Columbus, O., Oct. 7-12, Indianapolis 14-19.
 Wallack's, J. H.—New York, N. Y., Oct. 7-12, Albany 14-19.

Wells, Emma—Carroll Place, Cal., Oct. 7-12, Altoona, Pa., 13-18.

Williams, D. H.—Bolyar, N. Y., Oct. 10, Andover, N. H., 11, Mount Morris 15, Danville 16, Avoca 18.

Watson, J. T.—St. Louis, Mo., Oct. 10, Richmond 11, Van dala 14, 15, Centra 16 17, Du Guoin 18.

Wren's, Oliver W.—Richmond, Mich., Oct. 10, Rochester 11, 12, Oxford 14, Imlay City 15, Lapeer 16, Vassar 17, Caro 18, Columbus 19.

Wilson Theatre—Wauquim, Wis., Oct. 7-12.

"Wife"—Providence, R. I., Oct. 7-12, Williamsburg, N. Y., 13-18.

"Woman Against Woman"—Buffalo, N. Y., Oct. 7-12.

"Will o' the Wisp"—Bucyrus, O., Oct. 10, Kenton 11, Marion 12, Circleville 14, Middletown 15, Hamilton 16, Springfield 17, Wapakoneta 18, Findlay 19.

"White Slave"—Chicago, Ill., Oct. 7-19.

"Wails of New York"—Terre Haute, Ind., Oct. 10, Danville 11, T. J. 12, St. Louis, Mo., 13-19.

"World Against Her"—Sam and Agnes Villa's—Milwaukee, Wis., Oct. 12, 13, Mansfield, O., 13.

"Zoza"—Louisville, Ky., Oct. 7-12.

"Zigzag"—Brooklyn, N. Y., Oct. 7-12, Philadelphia, Pa., 13-18.

MUSICAL.

Abbott's, Emma—Chicago, Ill., Oct. 7-12, Indianapolis, Ind., 14-16, Evansville 17-19.

Boston Idealists—Syracuse, N. Y., Oct. 11, Utica 12, Cleveland 13.

Bennett-Moulton Opera, A—Peoria, Ill., Oct. 7-10, Bloomington 11-19.

Brown, William—Minneapolis, Minn., Oct. 10 St. Paul, Minn., 11.

Corinnes—Brooklyn, N. Y., Oct. 7-12, Philadelphia, Pa.
 14-19.
 Casino Opera, Helen Lamont's—Albany, N. Y., Oct. 14-16.
 Springfield, Mass., 17, New Haven, Ct., 18, 19.
 Carleton Opera—Brooklyn, N. Y., Oct. 7-12, Toronto, Can.
 13-18.
 Grau Opera—Chattanooga, Tenn., Oct. 11, 12, Atlanta,
 Ga., 14-17.
 London Concert—Mendota, Ill., Oct. 11, Galva 12, Ottum-
 wa 13.
 McCaull Opera—Philadelphia, Pa., Oct. 7-Nov. 16.
 MacCollin Opera—Lexington, Ky., Oct. 14-19.
 Morris Opera—Ann Arbor, Michigan, Oct. 11, Kalamazoo
 14, Grand Rapids, Mich., Oct. 12, Kalamazoo 13, Muskegon
 14, Muskegon, Mich., Oct. 12.
 Mine, Fry's Concert—Gannanoke Can., Oct. 10, Naperville,
 Ill., 14, Belleville, Ill., 15, Coburg 16.
 Noss Family—Merrill, Wis., Oct. 10, New London 11, Shawano
 12, Hart, La., 15, Rinelander 16, Manistowish 17, Gladstone
 18, Escanaba 19.
 "Paola," Duff's—Chicago, Oct. 10, Springfield, Mass., 11.
 Montreal, Can., 14-19.
 "Pearl of Peking"—Richmond, Va., Oct. 10-12, Cincinnati
 13-15.
 Rheubarb Opera—New Castle, Pa., Oct. 7-12, Beaver Falls
 14-19.
 "The Oolah," Francis Wilson's—N. Y. City Oct. 7-11,
 Brooklyn 14-19.
 "The Brigands," Aronson's—Boston, Mass., Oct. 7-11,
 Pittsburg, Pa., 14-19.
 "The Drum Major," Aronson's—N. Y. City Oct. 7, inde-
 terminate.

WILBUR Opera—Pittsburg, Pa., Oct. 7-12, Cincinnati, 14-19.

◆
VARIETY.
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Austin's Australians—St. Louis, Mo., Oct. 7-12, Chicago, 11, 14-19.
Clark's, Duncan—Pekin, Ill., Oct. 12, Peru, Ind., 19.
Crawford's Doublets—Louisville, Ky., Oct. 7-12, Mansfield, O., 19.
Gallagher's, Wm. J.—Phoenix, R. I., Oct. 10, Riverside 12, East Greenwich 14, Lafayette 16, 17, Arctic Cent. 18, 19.
Herrmann's Trans-Atlantic—N. Y., City Oct. 7-26.
Howard Burlesque—Brooklyn, N. Y., Oct. 7-12, Paterson 13, 14, 16-19.
Howard Athenaeum—N. Y., City Oct. 7-26.
Hill's, Gos—Pittsburg, Pa., Oct. 7-12, Cincinnati, O., 14-19, St. Louis, Mo., Oct. 12, Buffalo, N. Y., 14-19, Baltimore, Md., Oct. 12, Pittsburg, Pa., 14-19.
Kernell's, Harry—Newark, N. J., Oct. 14-19.
Lilly Clay's Colossal Juggle—New Orleans, La., Oct. 7-12, St. Louis, Mo., Oct. 12, Williams—Brooklyn, N. Y., Oct. 7-12.
McGinley's, Bob and Eva—Ketchum, Idaho, Oct. 10-12, Maudson's, Wm.—Newark, N. J., Oct. 7-12, Boston, Mass., Oct. 12.
Nelson's—Hoboken, N. J., Oct. 7-12, Buffalo, N. Y., 14-19, 'Night Owls'—Philadelphia, Pa., Oct. 7-12, N. Y. City 14-19, Pastor's, Tony—Washington, D. C., Oct. 7-12, Baltimore, Md., 14-19.
Reilly & Wood's—N. Y., City Oct. 7-12, Brooklyn 14-19, Rent-Santley—Boston, Mass., Oct. 7-12, Philadelphia 14-19.

Siddons, Ida—N. Y. City Oct. 7-12, Washington, D. C., 14-19.
Two Hacks—St. Louis, Mo., Oct. 7-12, Chicago, Ill., 14-19.
Yaido Sisters—Providence, R. I., Oct. 14-19.
Victor's, V. K.—Ponmouth, O., Oct. 10, Middleboro, 12, Huntington, W. Va., 14, 15, Marietta, O., 16, Wheeling, W. Va., 17-19.
Waters, Lew and Lottie—Bloomfield, Ia., Oct. 7-12, Winchester, 14-19.

MINSTRELS.

Barlow Bros.—Albion, N. Y., Oct. 10, Medina 11, Buffalo 14-19.

AN AUTUMN OAK.

WRITTEN FOR THE NEW YORK CLIPPER.

Wrapped in the gleam of approaching day
The outstretched form of a goddess lay;
Sweet are the dreams of the sleeper fair,
As touched are her lips by the morning's air.
Bathed in the light of rising sun,
She seems to wake with the day begun,
Dons her attire of colors bold
That faint in the breeze like shimmering gold.
Perhaps for ages—who can tell—
She has lived and ruled in this fairy dell.
As palling day draws towards its end
And shades of night come from afar,
Again she seems a creature fair,
As fading sunset lingers there.

O. F. GRAVES.

A FATAL PASSION.

WRITTEN FOR THE NEW YORK CLIPPER.
BY LT. E. H. KELLOGG.

"Isn't he perfectly splendid, Jennie?"
"Who?"
"The counter queries were put by two elegantly dressed young ladies, evidently of Brooklyn's elite, who were strolling themselves one lovely autumn afternoon in a pony phaeton through the main drive of Prospect Park."
"Why, is it possible that you did not observe him as he dashed past at full gallop?"
"I'm at a loss to comprehend you."
"Well, gathering, as usual, coz; if you are not careful you'll turn out a confirmed blue stocking and die an old maid; you read too much; you must wake up and look more sharply about you—see?"
Jennie blushed a rosy red. She did not happen to be wearing a blue stocking, but she was when addressed by her handsome cousin.
She was, in fact, thinking of a dashing young country farmer, with whom she had indulged in a charming flirtation, while summering at Far Rockaway, from which she had recently returned at the conclusion of the season.
Jennie Summerville, the daughter of a wealthy Fifth Avenue parvenue, who, having made his fortune in the Produce Exchange, of which he was now a director and one of the big guns, was the head of her set here, and she had just had interrupted her day dream of the jocular panegyric on the handsome horseman who had just brushed past, was a surprisingly beautiful woman, the daughter of a Wall Street magnate and bank president, and her mother was the acknowledged leader of Brooklyn's elite. She was tall and blonde, with a luminous complexion, and her eyes were magnificently proportioned; her hair was a lustrous blue; her hair, when loosened from its confines, swept her waist in wavy undulations, and was of that rich auburn hue which in the sunlight shimmers like burnished guinea gold. She had a fine, clear, and in its fairest mould and gifted her with feelings of the most passionate character, white to the world she presented an aspect pure as an icicle and chaste as snow.
"I suppose, Jennie," continued Eloise, who handled the reins with the facility of an experienced whip, "that my lovely coz was dreaming of an effusion for the magazines, but had her eyes been about her instead, she would have witnessed a face and form to rival that of young Adonis himself—that if I am any judge—would have set her into poetic rhapsodies instantly."
"Yes," laughed her cousin, "what was this paragon like, my dear?"
"Like? bless you, how can I describe him? I am not gifted with inspiration—he was simply perfect, and I am clean gone. Is that not sufficient?"
The merry girl gave the mettlesome pony a sharp cut with the whip, and he sprang forward like an arrow.

Saturday afternoon came, and Angelo Albini, a young artist of Italian descent, sat in his studio on Montague street, Brooklyn. It was two o'clock, the hour at which lady visitors commonly make the tour of their favorite artist's reception. But he was alone; he had few, if any, friends in the city. Possibly this accounts for his solitary mood. He was also alone in the world, his parents were both dead. He had just completed his studies in Rome and had been resident of Brooklyn but a few weeks. A partially finished sketch of "Venus Rising from the Sea" rested upon his easel, but the young painter was not engaged upon it; he was leaning back in his chair, and his pallet lay listlessly upon his lap.
A knock at the door aroused him from his reverie. He arose, and, laying aside his pallet and brushes, opened it quickly.
A lady wearing a waterproof cloak and deeply veiled entered.
The young Italian bowed, and stood awaiting further developments.
"I have the honor of addressing Signor Angelo Albini, the artist, I believe?"
Again he bowed, and answered "Yes."
"Pray, excuse me," said the veiled lady, apologetically; "but I was visiting the studios in this building, and I am passionately fond of art, and trust I do not intrude."
"Certainly not, madam," he replied, politely. "I shall be most happy to accommodate; but, having been only a short period in this country, I have, as yet, nothing but my sketches taken abroad to display."
She glanced at the easel.
He noticed her look of admiration, and said, quickly: "That is simply the outline of a design—I have not yet procured a model."
"Ha!" she drew a long breath and looked beneath her veil as she whispered: "I was looking for such a position."
He started back as the woman's words struck his ear. There was something in their utterance that betrayed the polished and educated lady.
"Will you be seated, madam?"
"Thank you," she replied, and, as she took the proffered arm chair, she sank gently into it, a supple, plump and delicately moulded lady that might have tempted St. Anthony himself were revealed.
The Italian was enraptured, but restrained his emotions.
"You doubtless think it strange that one in my apparent position should apply for such a situation," continued the lady, casting aside her water-proof and revealing an exquisitely fitting dress which displayed her stately form and swelling bosom to rare advantage; "but when I give my reasons I think you will understand me better."
She still retained her veil as if ashamed for the present to exhibit her features.
"My father was a rich merchant, but having failed in business, his financial troubles turned his brain. We have been forced to procure humble lodgings in a tenement, as our limited means do not permit of our retaining the family mansion on the Heights, the only portion left of my father's wealth. Through a friend, a real estate agent, I have managed to rent the house, and an endeavoring to pay outstanding claims and save the only portion of the wreck remaining. When all the debts have been settled we shall be able to live comfortably again, and I trust, get along in life. Father, although insane, is harmless, and I can not bear to place him in a lunatic asylum. An old nurse who faithfully stands by us tends him during my absence. I have been striving to procure some fine needle work or music lessons in order to meet our family necessities, but find it extremely difficult to accomplish. Father seems to be unaware of our losses, and can not bear seeing me employed; consequently, what little work I can procure at home has been done at nights when he is asleep. The times are dull, and I obtain but little embroidery, the only work, unfortunately, that I am able to do. But I heard the other day that an artist's model received excellent remuneration, and have been seeking a situation in that capacity all day, but you, sir, are the first artist whom I have mustered courage to address."

"My dear young lady," replied the impulsive and deeply touched listener, "are you aware of the duties of an artist's model?"
"I do not know precisely, sir, but I can fancy," she replied, and had her veil been off he would have seen a rich crimson suffuse her face, and as it was, he saw the color tinging her neck and bosom.
For a brief interval Angelo seemed at a loss how to proceed, but finally managed to speak, and in a few words, which were succinct and to the point, informed his visitor all she would have to submit to if she adopted the calling she proposed.
For a moment neither interrupted the silence that ensued, and then the brave girl said quickly in sobbing tones:
"Be it so; my father must not suffer, and I think I can rely on your honor."
The young artist bowed low.
"Be assured, miss, he said earnestly: 'you will be as safe in my charge as if you were my sister.'"
How little he knew himself or his own strength as he spoke.
How different were the professional models he had copied in Rome from the passionate beauty that sat seething like molten fire before him, regarding him with glowing glances through the clinging veil, as if she would devour him in their depths.
A day was appointed for the sitting, and when it came the veiled model appeared again. At the first visit she had not removed her disguise, with the exception of the waterproof, but upon this occasion she cast that aside with the veil.
The ardent Italian's heart leaped like wildfire. He was infatuated at the sight of such marvelous beauty. He thought that he had never seen such a gloriously beautiful woman before. She was dressed with superb taste. The low cut bodice revealed the faultless neck, the shapely shoulders, the stately bust that rose and fell like the swell of the surf in the ocean strand.
As she sat in the armchair the fluttering dress revealed a neatly slipped foot and ankle that maddened and bewildered the ardent beholder. Her small, delicately moulded hands lay listlessly in her lap, clasping a bouquet of rare exotics. She turned her lustrous blue eyes full upon him, meeting locking him with their bewitching glances. He was leaning with one arm resting upon a pedestal, his long, dark, clustering hair floated luxuriantly around his full open brow, and as his black eyes flashed back the passionate glance of the beautiful siren, his muscled quivered above his trembling lips.
"Signor Albini," she murmured, in tones that thrilled his very soul, "I have brought these flowers as a mark of my regard."
He darted forward, seizing the bouquet, pressing it against his wildly beating heart, then to his lips. His warm Italian blood courses like fire through every vein. He was wild with passion, as flinging himself upon the siren's feet he covered her face with rapturous kisses.
Was he to blame? What man could have done less under the circumstances? He had fallen beneath the wiles of a daughter of Eve.
Let us drive to Flatbush Asylum. In the dangerous ward where they keep their incurables—those unfortunate maniacs who never quit the iron barred halls until the grave covers them forever. See that glowering madman, with his staring eyes and hollow flaming eyes, deep set in hollow circled sockets above the high cheek bones, and frowning beard speckled with gray—works away from dawn till twilight upon an imaginary picture. That shattered figure is the broken remnant of Angelo Albini, the once rising artist.
The proud beauty, whose momentary whims had cooled, refused to see him more. A frenzied fever resulted in confirmed insanity, ending in a madman's cell.
"Eloise Brandish caused it all. She it was who sought Angelo, with a lie on her false lips, and, as a beautiful model, lured him to ruin."
Few, if any, know the sad story, for money covers a multitude of sins. Proud and haughty beauty as you dash swiftly through Prospect Park, with your form flashing with jewels and gold, do you ever think of him, who, who you? The curfew of the haughty displays but little thought of the past, or its tragedy, the glitter of the deep blue eyes that lure others on the downward course with no thoughts of remorse, denote that you are still the thoughtless, careless woman of the world.
Is this all?
"Died at Flatbush Asylum on—Inst., Angelo Albini."
The above among the death notices of a Brooklyn evening paper told the end of poor Albini's story.
In the same paper appeared the following item of news:
"TERRIBLE AND FATAL ACCIDENT IN PROSPECT PARK."
"While the brilliant and talented Miss Eloise Brandish was exercising her favorite black saddle horse in Prospect Park last Saturday, the animal took fright and rushed madly into the underbrush bordering the drive. Before he could be captured he had hurled his fair mistress to the earth. She was picked up stunned and bleeding, and conveyed to her father's home on the Heights. But, notwithstanding the utmost efforts of the family physician, she remained insensible until yesterday, when she died. She will be interred in the family vault at Greenwood. Notice of funeral hereafter."
Was this all?
It was all that the public learned of the tragedy at that time. But subsequent developments revealed that on the day of Eloise Brandish's death, Albini had escaped from Flatbush Asylum, and been recaptured to die therein. Was it not he who started the false girl's horse, causing her death?
Who knows?
But he was captured near the spot where the body was found, and taken by the keepers, who kept the matter secret for years.
Thus the secret of A FATAL PASSION remains a secret forever.

LOWELL, MASS., OPERA HOUSE.

This house, built by Fay Brothers & Hoarford, of Lowell, Mass., and designed by McElfatrick & Sons, of New York City, opened to the public Oct. 8. In architectural design it is described by our correspondent as one of the most beautiful and perfect places of amusement ever constructed. It consists of an auditorium and two galleries, with five double and two single boxes, and has a seating capacity of 1,600. The general tone of the decorations is light and pleasing. Old gold and antique ivory have been principally employed in the finish of the boxes balcony fronts and proscenium arch, giving an effect of richness and elegance. The upper boxes are finished in corallo piers, and the balcony fronts are introduced numbers of opalescent bulseye electric lights, of a novel and pleasing design. The woodwork, finished in mahogany, is handsomely carved, and the balconies are supported by pillars of polished bronze, which are skillfully carried into the general design. The walls are delicately tinted in golden green and salmon color clouded, and the frieze is artistically worked out in Gobel tapestry effects, blended in harmonious colors. The ceiling and wall over the stage are finished with elaborate designs of interlacing bands and scroll work, surmounted by a centre piece of artistic design, representing "Cupid at Play." The proscenium arch, the opening of which is 35ft. high and 34ft. wide, is one of the triumphs of the decorators' and designers' art. This opening is surmounted by an ordinarily large in proportion to the auditorium, thus allowing a full and uninterrupted view of the entire stage from any part of the house—a desirable result seldom attained. A ladies' retiring room, decorated in panels of Nile green with walls of salmon tint, and a gentlemen's smoking room, decorated in morish bronze relief, are also added, the whole reflecting great credit on the decorators, Haberstroff & Co., of Boston, Mass. The greatest success, however, has been achieved in the arrangement of the stage, which is 56ft. deep. All the scenery is raised, without tripping, the full height of 10ft. or 12ft., and is 18ft. from the stage. The interior flanks are 30ft. wide and 18ft. high. All the exterior scenes are painted on drops which are 28ft. high and 40ft. wide. Each of these is masked by borders 18ft. high. The proscenium (which is almost the entire height of the theatre) is not broken by the usual lambrequin border. The front drapery border is 25ft. high, and the arch is cut 10ft. The plan to be adopted here of exposing ordinary stock scenery will be similar to the one prevailing in the Paris theatres and in spectacular performances in our leading theatres, the theatre being so constructed that no other house can display a scene so large in relation to the auditorium. Side entrances to the stage are sufficiently large to allow a carriage with a pair of horses to be driven across. The act drop consists of a large silk plush curtain water green with rose color trimmings. The floor of the auditorium is covered with a specially designed Lowell Brussels carpet, and chairs of the latest pattern are used throughout the house. The lighting arrangements are adapted to either gas or the incandescent system of electricity. Steam heat will be used, and this arrangement, with that of ventilation, has received from the architects and builders careful consideration. The building is fireproof, and there are four exits from the parquette, three from second balcony, and four from the upper gallery. There are also thirteen dressing rooms, exclusively for women. Henry C. Tryon, who has an established reputation among theatre people, has been engaged as scenic artist, and Howard Tuttle is appointed stage machinist. John P. Cosgrove is scenic and manager, and has worked assiduously to bring the theatre to a state of perfection which will be surpassed by none in New England. The opening attraction is Clara Morris in "The Martyr."

TENNESSEE.

Memphis.—The interior of the Memphis Theatre presents a striking and attractive appearance in its new dress. Lizzie Evans opened the regular season Sept. 30, Oct. 1, 2, to a very large house. "Moss Roses" is the bill for 4, Rosina Vokes comes 7-9. Geo. Wilson's Minstrels 10-12, "The Corsair" 14-16. W. J. Scanlan 17-19.
The opera season at Jackson Mound Park closed Sept. 29, and it is the intention of the management to try the hazardous experiment of enclosing the pavilion and running the place as a popular price theatre through the winter. I am afraid that it will be a failure, on account of the long distance from the centre of population, and the present poor facilities for reaching the grounds. An electric line will probably be built by next season. Coming at the Park Oct. 4, 6, the Tennessee Minstrels (colored); 7 and week, Maude Durant. Gentry's Minstrels—The Alfonsa, Bob and Lulu Wallace, Alice Granger, Lowry and Evans, and the Geyer Sisters are the people here.

WILEY STUART'S COLORED MINSTRELS failed to put in an appearance at the Natatorium Sept. 26-28, and are reported to have stranded at Nashville. The Park Opera people are leaving for their destinations as follows: Gusie Broesche joins Amy Ames and Frank Deshon at Decatur, Ala., Oct. 2. Bell and Hartman expect to join the Concord Opera Co. Patli Stone returns to St. Louis. Lulu and Maude Nichols go to Indianapolis. Miss Leslie to Louisville. Gracie and Emily Waite expect to send for their mother and make their home here. Frank Girard, of the Lizzie Evans Co., and a deputy E. G. R. B. P. O. E., will be tendered a banquet 3 Memphis Lodge, No. 27, on Oct. 27. Andrew's Show comes 7, 8.

Knoxville.—Agnes Herndon came Sept. 28, rather unexpected, but did a good business. Graun's Opera Co. open for three nights Oct. 8. They arrived in town 4, and will rehearse here until 8. They were unable to secure a date anywhere before then. The Bijou Theatre has been all torn out, and a new theatre is now being run in the house.

Chattanooga.—Corra Van Tassel came Oct. 5-7. Graun's Opera Co. is due 12, 13, 14. Sells Bros. Circus came Sept. 30, and in spite of rainy weather they could not seat the people.

COLORADO.

Denver.—At the Tabor Grand Opera House, "The Stowaway" comes Oct. 7 and week. T. W. Keene 14 and week. Nellie McHenry played for sweet charity's sake to large houses during the past week.

METROPOLITAN.—"Little Puck" comes Oct. 7 and week. "Mr. Barnes of New York" 14 and week. Milton Nobles drew large houses the past week.

PALACE.—The Kasten Sisters and the Keith Sisters open 7. Remaining: Emma Moulton, Noia Forrest, Maude Clayton, Jennie Lindley, Zitta McDonald, the Cummings, Maude Devoy, Smith and Fuller, J. J. McDonald and Milton. Business is good.

OLYMPIC.—Carrie Coy, Clara Edwards and others whose names are not yet announced will open 7. Remaining: May Wrenley, Pearl Stevens, Pearl Ardine, Ada Prescott, Vic Lewis, Rose Kellogg, Jack Crawford, Carrie Linton, Johnny May, Alice Young, C. H. Burroughs, Wm. Milton, Minnie Burroughs, Flora Wheeler, Grace Lester, Kitty Knight, the Daltons, Minnie Young and Clara Boyle. Business is good.

NEW CENTRAL.—Atkinson Sisters, Hopper and Hall, Carson Sisters, Lee (Jude), Eva Radcliff and Eugene Reynolds open Oct. 7. Remaining: The Blacks, Josie Thatcher, Lulu Cartlett, Lotta Rogers, Bertha Warring, Daisy Lawrence, May Weston, Mile. Lavelly, Theo. Price, Maude Cleveland, Jean Roberts, Billy Forrest and Brad. De Golyer. Business is excellent.

Leadville.—At the Tabor Opera House, Rose Coghlan played Sept. 25, 26, to good houses.

BEN LOBE'S.—Misses Roberts, Payton and Weston are booked for Oct. 7. New openings Sept. 30: The Kerns, Thompson Sisters and Belle Chester. Business is excellent.

MILK'S.—Five new specialties are underlined for Oct. 7, but their names are held back for the present. Chas. Fox opened Sept. 30. All last week's people remain over. Business is first class.

TERRER are rumors about that the erection of a new and expensive opera house is contemplated in Leadville, but, as times are at present, it looks like a false alarm.

MICHIGAN.

Detroit.—September was a fluctuating month for theatrical attendance. October promises a more even flow of patronage. Some good attractions are coming, as will be seen by the annexed.

MINER'S.—"The Old Homestead" Oct. 7-12. "Lost in Africa" Oct. 13-15. "The Mystery of the Black Diamond" Oct. 16-18. "The Mystery of the Black Diamond" Oct. 19-21. "The Mystery of the Black Diamond" Oct. 22-24. "The Mystery of the Black Diamond" Oct. 25-27. "The Mystery of the Black Diamond" Oct. 28-30. "The Mystery of the Black Diamond" Oct. 31.

WHITNEY'S.—Gillett's World of Wheels & Schofield's Flashes 7-14. P. P. Baker 14-19. "Lights and Shadows" closed a successful engagement 5.

JOHNSON'S.—No new faces this week. Curcio Hall—Jonathan R. Drew the ossified man, German Rose, and De Sella, Devar, the snake charmer, Stage—De Camo, Peppi Sternheim, Heely and Saunders, Fred Russell, Blossom and Burns, and the Tooleys.

DAN O'LEARY, known as "Hustling Dan" has joined Mrs. Geo. S. Knight, as advance agent.

Grand Rapids.—At Powers' Grand Opera House, Chas. L. Davis opened Oct. 7 for two nights. Gilmore's "Twelve Temptations" played to light business Sept. 30-Oct. 1. Emma Abbott, 3, 4, 5, sang to good business at advanced prices. "Natural Gas" comes 9, 10, Vernona Jarbeau 11, 12.

REDMOND'S GRAND.—P. P. Baker opened 7. "Passion's Slave" drew good business Sept. 30-Oct. 2, while Leavitt's European Minstrels played to light business the balance of the week.

SMITH'S OPERA HOUSE.—Bill for 7-12: Queen, Snow and Warren in "Confusion," Harry M. Helms, Clinton and Weston, McCoy and McCoy, Retlaw and Alton, Frank Kent, Lottie Swan, Gilfill and Berkeley, Sherwood Sisters, Inez Perette, Frankie Smith and Florence Bligh. Business is good.

NOTES.—The Abbott Co. will bring out "Ernani" at Chicago, and "The Mikado" will also be added to their repertoire. The Elks held a social session 4, when Leavitt's European Minstrels were the guests.

East Saginaw.—At the Academy, Leavitt's European Minstrels played to a fair house Sept. 27. The McGibb Family 28, 29 drew good houses. Emma Abbott's Opera Co. gave three performances Oct. 1, 2 to good business. Coming: Vernona Jarbeau, 3, Dore Davidson and Ramie Austin 7, Roland Reed 10, Morrissey's Opera Co. 11, Alden Benedict 12.

TRITONIA OPERA HOUSE (West Side).—Emma Maude Hunter did a good business week of Sept. 30.

GEN. THEATRE.—Week of Oct. 7: Burns and Donnelly, Frank Night, James Clifton, A. W. Bell, Clara Osborne, Grace Clifford, Lou Young and the stock. Business is good.

WINTER GARDEN.—Week of 7: Sam Robbins

(stage manager), Tom Lane, the Carrolls James Parks, Linn, Wood Sisters, Laura Watson, Georgia Day, Lola Robinson and the stock.

Kalamazoo.—At the Academy of Music "Fantasma" came Sept. 30, Oct. 1 to good houses. Mrs. George S. Knight 3 drew good business. Kalamazoo Opera House. Hosts. Queen's Tourists drew good houses last week. Frank H. Doolittle joined the company here. Bookings: Leavitt's European Minstrels 12, Morrissey's Opera Co. 14, "Chuckles" 18, 19.

Flint.—At Music Hall, Gilmore's "Twelve Temptations" came Oct. 2, the largest house of the season. Many were turned away unable to obtain seats. Vernona Jarbeau appeared in "Starlight" 3, 4 to good houses.

DISTRICT OF COLUMBIA.

Washington.—At the New National Theatre, Primrose & West's Minstrels Oct. 7-12. Hallen & Hart's "Later On," Sept. 30-Oct. 5, drew large business. "Sweet Lavender" comes 14-19.

ALBAUGH'S GRAND OPERA HOUSE.—Sol Smith Russell, 7-12. "Fantasma" was magnificently presented Oct. 12, 13, by Lewis Morrison and a good company. The novel electrical effects, added to the really excellent acting of the star and support, drew out the hearty appreciation of large houses. "Man-Kind" Oct. 14-19.

HARRIS' LATER THEATRE.—"A Possible Case" Oct. 12. The Haverly-Cleveland Minstrels (Rice and Sweetman in the lead) gave satisfaction to crowded houses 3-6. Helen Barry comes 14-19.

KERNAN'S NEW THEATRE.—Tony Pastor's Co. Oct. 12. Hyde's Specialty Co. played to first class houses Sept. 30-Oct. 5, with an additional "Grand Vaudeville Concert" 6, by the entire company. Ida Siddons' Co. 14-19.

GLOBE THEATRE.—Success seems to crown the efforts of the management of this cozy little theatre, being nightly thronged with audiences limited only by the capacity of the house. For week of 7-12: by the company, the house, Ella Fay, John E. and Rena Sanders, John Howe, the Three and One-half Days, Sep Earl, John Fane, Birdie Lawrence, Nellie Hall, May Arnold and John Graham, while Lillie Weldon, Bobby Murray and the stock, with Harry Gallette, directing, remain over.

This city is at present well supplied with fake shows, freaks and what not, attracted hither by the Knights Templar Triennial conclave, which fills the city for week of 7-12 with from forty to fifty thousand strangers, and, as a consequence, all of our regular places of amusement are reaping a golden harvest.

NOTE.—W. K. Tubman, late treasurer at the Globe, together with C. D. Ashley, late proprietor of the Casino at Sea Isle City, N. J., have secured a favorable location in Richmond for a vaudeville house and cafe, and they will open it 21.

OREGON.

Portland.—At the New Park, "Little Lord Fauntleroy" Sept. 30 and week. The advance sales were immense, and the engagement was the greatest success of the season. "The City Directory" did a large business 24-29.

CONWAY'S MUSEUM AND THEATRE has been running to good business while it is enlarged and roofed in. Clyde Harron has been engaged for an indefinite term, and opened in "The Convict's Daughter" Sept. 30.

LIBERTY'S BAND at the Exposition Building, has been a success.

CURT'S STANDARD THEATRE.—New faces: The Four Carles, Alexander Davis, Hallett and Raymond, the Bicketts, Gilmore and Roy, and Sherwood and Morton. Business is excellent.

CLINTON'S THEATRE Royal, as usual, is doing well with its large stock. The new faces are: Emma Hull, George Allen, John Page and Lew Reynolds.

MRS. SCOT-SIDDONS appeared here Oct. 3, 4, under the auspices of the Alpine Club.

ALABAMA.

Birmingham.—Business at O'Brien's Opera House has been good. "The Ivy Leaf" Sept. 30 did a heavy business. Advance Agent B. A. Meyers, of Agnes Herndon's Co., was in the city 30. "After Dark," Oct. 1, 2, drew good houses. Agnes Herndon 4, 5.

MANAGER PARKIS has secured the Amphitheatre, and opened it with Yellowstone Kit Sept. 29 for one month.

AVONDALE OPERA HOUSE.—This house has been painted and rebuilt, and is in good condition and ready to open.

MORTIMER'S THEATRE.—Winkie Dot, Mabel Gray, Dandy Hart and Master Albert Powell opened Sept. 30. Prof. Lillie and his band, consisting of twenty men, have been engaged for the Alabama State fair Oct. 19-Nov. 5.

SELLS BROS. & BARRETT'S CIRCUS comes Oct. 8.

LOUISIANA.

New Orleans.—Business was unusually fine the past week at all the houses. At the Grand Opera House, George Wilson's engagement proved a grand financial success, and, as on former visits here, Mr. Wilson won many new friends. He has already booked a week for next season. Brady's "After Dark" comes Oct. 6 and week.

ST. CHARLES THEATRE.—The Lilly Clay Colossal Academy Co. will follow Goodspeed, Cook & Dillon's Minstrels 6. The minstrels pleased Manager J. M. Gilbert's patrons, and drew well.

AVENUE THEATRE.—After a two weeks' successful engagement, Ed. J. Connelly will give way to Richards & Fring's Georgia Minstrels.

ACADEMY OF MUSIC.—Lizzie Evans will open this popular resort 6 in "The Buckeye." Fred Mauber, net (brother of Manager Victor Mauber), Mr. Marsden's new manager is at his old post as treasurer.

ROBINSON'S DIME MUSEUM was opened 3, inaugurating its sixth season here. Eugene Robinson gives his personal attention to the museum. B. Mendelson is manager. W. G. Wheeler lecture, Miss M. Rider ticket seller and Nat Blossom stage manager. The principal features in the curio hall were: Elder Joseph Young and his Mormon family. Prof. Seebach's collections, consisting of wonders of the earth, ocean, animal and insect life, together with the menagerie of birds and small animals.

MOLIE REGAN and Mme. Ollie Maynard, women of the iron jaw tribe, occupy the stage in the upper hall. In the theatre proper, The Swiss Bell Ringers Concert Co. will follow Goodspeed, Cook & Dillon's Minstrels 6. The minstrels pleased Manager J. M. Gilbert's patrons, and drew well.

NOTES.—Herbert Marsden, Fred Perry and two other members of Mr. Marsden's Co. reached here 2 from Texas. H. Coulter Brinker, another member of the company, joined "The Paymaster" at Houston, and the remaining members of the company are traveling through Texas under Lewis Gillespie's management. Frank W. Ramza joined the Elks club at Birmingham, Ala., about two weeks before he died and was buried by that lodge.

CANADA.

Toronto.—At Jacobs & Sparrow's Toronto Opera House, "My Partner" opens Oct. 7-12, with the usual matinee. H. R. Jacobs' "Mazeppa" 14 and week. "Woman Against Woman" closed 4 good business.

GRAND OPERA HOUSE.—Janaschek opened 7 for one week. Coming 14 and week: The Carleton Opera Co. Roland Reed in "The Woman Hater," notwithstanding bad weather, closed a week of good business.

NOTES.—Prof. Morris' Equine and Canine Show drew well at Pavilion Horticultural Gardens 1-5. H. L. Montford was in the city a day or two last week, and reports his canvas shows as having done well to date. He thinks of opening a museum on either side of the Winter. Roland Reed received an invitation to the banquet of the International Convention of Undertakers in session here last week. He made a humorous speech, and ordered a casket to be delivered "when called for." Ex-

Alderman Pella, builder of the Toronto Opera House, is getting out plans for a new theatre, with frontage of 70ft. on King Street, east, near St. Lawrence Market, by 130ft. on Frederick Street. The exact capacity of the house is not yet decided upon, but it will hold over 2,000. Mr. Pella left 5 for Washington and other American cities, on a tour of inspection of the theatres.

Montreal.—At the Academy of Music, Rhea closed a successful week Oct. 5. Coming 7 and week, Victoria Vokes; 14 and week, Duff's Opera Co. THEATRE ROYAL.—Disagreeable weather did not prevent "My Partner" from filling this house to its capacity. Booked for 7: "Mazeppa;" 14, Harbor Lights.

Hamilton.—At the Grand, the Ragan illustrated lectures, under the auspices of St. George's Society, Oct. 3, 4, drew well. Dr. Howard's Specialty Co. 5. Nothing is booked for this week.

OHIO.

Cincinnati.—"Sunday Pops" will hereafter rule at Heuck's, and perhaps the people who have been used to Sabbath theatricals will be content with music. Talking about the enforcement of the law here, Manager P. Harris is quoted thus: "I am perfectly satisfied, as I always anticipated, with the enforcement of the Sunday law. Business so far this season is greater than any previous corresponding year at any house in this city."

GRAND OPERA HOUSE.—Stuart Robson came Oct. 7, in "An Arrant Knave." Last week "Bluebeard Jr." packed the house at every performance. It proved the biggest money maker of the year. "The Pearl of Pekin" comes 14.

HUCK'S OPERA HOUSE.—R. L. Downing presented "Count Claudio," a play new to Cincinnati 7, and Mrs. James A. Herne did fairly well in "Drifting Apart." "The Still Alarm" will be sounded 14.

HAVLIN'S THEATRE.—"My Aunt Bridget" arrived 7, with Monroe & Rice's Co. "The White Slave" proved last week that it still has a hold upon the affections of theatre goers. "The Irons" opened 14.

HARRIS' THEATRE.—"A Legal Wrong" opened 7, following Katie Emmett's successful engagement in "The Waifs of New York." The Wilbur Opera Co. 14.

PEOPLE'S THEATRE.—Gus Hill was announced to run week of 7, but the engagement was canceled for some reason or other, and the house remains closed. Frederick & Douglas's Specialty Co. did a good business last week.

KOHL & MIDDLETON'S MUSEUM.—"The Samsons" had supreme control of curio hall 7, while in the parlor theatre Harry N. and Bessie Morton and Slater, Bill May and Eugene Golden, R. L. Turner and Gracie May appear in a good olio. Business is big.

GERMAN THEATRE.—"The Well Known Woman" was given for the first time here, 4, by the German Theatre Co., to a brilliant audience. (This must be the same play over which Mr. Daly and Mr. Ambury had trouble, as noted in our city news—Ed. CLIPPER.)

GOSSIP OF THE LOBBY.—Lee Townsend was in town all last week, preparing the way for Stuart Robson. Steele Mackaye arrived late in the week, bitter in his complaints of the treatment of Chicago critics. George Murray, of the "Twelve Temptations," passed through town Oct. 3. Col. Frank Burr is with us. The Princess Skating Academy opened 5. Will S. Heck, press agent at Kohl & Middleton's Museum, has been appointed as S. Guager. Jennie Jackson (Mrs. Prof. De Hart), one of the original Tennessee Jubilee Singers, is now on Walnut Hills. James A. Herne was the guest of the Musik Verein, "after the play," one evening during his engagement. Sunday concerts are now given at the Zoo. "Billy" Owens did not go out in advance of "Kalamazoo." Opera glass thieves have been running the "dime in the slot" boxes at Havlin's and Heuck's, and twenty-seven glasses have been stolen. A reward of \$25 awaits the captor of the thief. Constable Henry Schneider, who led the raid on the Grand Opera House treasury, in the suits against the Morrissey Opera Co., has been arrested and bound over for grand larceny. He acted without authority, and it may go hard with him. Harry Rainforth is pushing the charges. "Cooney" Bowers is resting at home, after a Summer with Sells Bros. Circus. Hubert Heuck has been journeying at Anti-Bay. Dave Henderson and John H. Russell are among the notables in town during the week. The Nellie Free Co. spent a day in Cincinnati last week.

The appointments of the new house are complete in every respect, and the acoustic properties are perfect. The house was but just completed in time for the opening, Oct. 2, when R. L. Downing produced "The Virginian" to one of the grandest audiences ever seen here. Every seat in the house was occupied. On the second night, Mr. Downing played "Count Claudio" to a full attendance, who were more than pleased. Only first class attractions are booked, and the legitimate drama promises to be well patronized. "Later letter."—Memorial Opera House was opened Oct. 2 by R. L. Downing in "The Virginian." Nearly every seat was sold in advance. "Count Claudio" was given 3. Mr. Downing did not appear to advantage owing to sudden sickness. Estelle Clayton entertained a large audience, 5, in "On the Hudson." Booked: J. B. Polk 7, "The Castaway" 12, "The World Against Her" 15, "Beacon Lights" 17.

MILLER'S OPERA HOUSE.—J. W. Morrissey's Opera Co. was booked for "The Troubadour" Sept. 30, but the management wanted to give "The Bohemian Girl" instead. Mr. Miller would not give his consent and the lights were turned out. Booked: Ferguson & Mack's "McCarthy's Mishaps" Oct. 8, Loder's "Hilarity" 10, "Casey's Troubles" 15, Frederick Douglas Co. 19.

Sandusky.—Morrissey's Opera Co. played to fair business Sept. 30. J. B. Polk played to good business Oct. 3. "The Old Homestead" drew out a large and fashionable audience 5. Coming: "Chaos Flat" 10, "Hilarity" 11, Kate Castleton 12, Tagliapietra, the baritone of Morrissey's Opera Co., attached the company's baggage for back salary due him, the claim being \$225. Matters were adjusted barely in time for the company to catch the train for Mansfield, where they were to appear that evening. It is quite likely the company will go East to reorganize and rehearse a new opera.

Urbana.—The Holden Comedy Co. in "A Wife's Secret" and "A Double Marriage" were at Bennett's Opera House Oct. 2. The audience, though not large, were delighted. J. H. Wallick's "Sam Houston" Co. came 6, 7, 8, 9, Mrs. George S. Knight in a repertory 10, 11, 12, "A Midnight Bell" 13, 14, 15, Hattie Harvey in "A Little Tramp" 17, 18, 19 (first American production), "Kajanka" 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Wooner.—At the City Opera House, Estelle Clayton in "On the Hudson" Oct. 3, 4, did a wonderful business. The "S. R. O." sign was out long before the curtain went up. Forepaugh's Show 3 had the largest crowd ever seen under a tent in this place. The Wayne County Fair drew an immense crowd 3.

NEBRASKA.

Omaha.—At Boyd's Opera House, Rose Coghlan Oct. 7, 8, 9, Sherwood, pianist, 10, Nat Brigham in ballad concerts 11, 12, W. H. Crane 14, 15, 16, "Keep It Dark" 18, 19, with matinee, "A Midnight Bell" drew good houses Sept. 30, Oct. 1, 2, with matinee, T. W. Keene did a good business 3, 4, 5, with matinee.

GRAND OPERA HOUSE.—"Lost in New York" 7 and week with matinee, "The Dear Irish Boy" 14 and week with matinee. The past week the house was dark.

EDEN MUSSE.—Oct. 7: Wax tableaux of the Assassination of Dr. Cronin, Barnum's Madagascare People, Harvey Bartlett, Prof. Lamb (ventriloquist), Mr. and Mrs. Osborne, Perez (magician), Joseph Succa, Sig. Fernandez and Mons Montanelli. Business is good.

PEOPLE'S THEATRE.—A good variety entertainment is being given at this house each week by Manager John J. Sellen.

Lincoln.—Funk's remains dark, T. W. Keene in "Richellen" Oct. 9, being the first attraction. "The Fakir" Sept. 27, 28, drew fairly well, but business should have been better. Mr. Meadowcroft, the manager, felt that it was owing to insufficient billing, as their paper is not quite ready, and their route was poorly laid out. The company had intended going to the coast under Mr. Leavitt's booking, but canceled with him here, and started on the return trip East.

EDEN MUSSE.—Bookings for week of 7: De Monio (contortionist), McDowell and Stevens and return of Sam Lucas and wife in a new musical team. In the curio hall—John Harle. A strong specialty company gave satisfaction last week.

OVERHEARD.—J. E. Sackett and wife, Will H. Lawler and sister, of the Eden Musse, Omaha, and others, are visiting Manager Ed. Lawler of the Musse here.

Fremont.—At Love's Opera House, T. W. Keene comes Oct. 8, "He, She, Him and Her" 10, Jane Combs 17, "The Dear Irish Boy" 21, "The Showaway" 28.

ARKANSAS.

Hot Springs.—The Opera House was opened for the season Sept. 19 by the MacCollin Opera Co. to a large audience. The Lilly Clay Colossal Gaiety Co. 26 played to standing room only. Booked: George Wilson's Minstrels Oct. 16, the Haverly-Cleveland Minstrels 30, Stowe's Wild West came Sept. 30, Oct. 1, 2, giving two performances daily, the large canvas being crowded at each performance.

Little Rock.—Andress' Circus shows here Oct. 4 and French's Circus 12, to be followed later by Sells Bros' Circus, Rosina Vokes comes 11, 12, The Lilly Clay Colossal Gaiety Co. Sept. 25, drew an overwhelming house. "The World," 26, drew a medium house. Stowe Bros' Circus drew good audiences. Charles Sherman is with the show, and to him and others of the company THE CLIPPER correspondent is indebted for courtesies.

WASHINGTON.

Spokane Falls.—At the Concordia, Patti Rosa played to large and enthusiastic audiences Sept. 27, 28. Coming: "The City Directory" Oct. 3, 4, the Grismer-Davies Co. 13, 19, 20, "King Cole II" 25, 26.

NEW STATE OPERA HOUSE.—This new place of amusement opened Sept. 16 with the following stock: John J. Lindley, leading man; H. E. Rodgers, S. D. Olson, A. Tucker, R. Shroder, E. H. Felt, M. Thomas, J. McCarty, E. Hunter, Ruth Jones, Luella Lindsay, Rose Kuhn, Rene Lanforth and Hattie Albert. The company opened to good business, which continued up to the close of their second week. A change of bill is given nightly. Prospects are fair for a continuation of good business.

COMIQUE THEATRE.—Week of 30, new faces: Hassan Sisters, John J. Burke and Grace Forrest. Remaining: Lydia Roy, Hattie Burgess, the Gottlobs, Moran and Murphy, Gracie Robinson, Lillie Singleton, Rose Roseman, Hattie Waltratta, Stella Lewson, and Pearl and Cassidy.

Tacoma.—At the Alpha Opera House, Filson & Erol's Comedy Co. played "Chicks" Sept. 26, to good business. Coming: Patti Rosa Oct. 4, 5, Standard Opera Co. 7 and week, Daniel Sully 14, 15, the Little Comedy Co. 19, 20, the Grismer-Davies Co. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

INDIANA.

Indianapolis.—At the Grand Opera House, Hermann's Trans-Atlantic Co., which was booked Oct. 3, 4, 5, canceled, and in consequence the house was dark all of last week. Prof. Black's pupils (local) will concertize 9, at which time Charles Black (baritone), the son of Prof. Black will take part. Emma Abbott comes 14, 15, 16, "A Midnight Bell" 17, 18, 19, R. L. Downing 21, 22, 23.

ENGLISH'S OPERA HOUSE.—"McCarthy's Mishaps" did a good business Sept. 30, Oct. 1, 2, 3, 4, 5, "The Last Days of Pompeii" is due 7, 8, 9, "Lights and Shadows" 10, 11, "The Corsair" 22, 23, Monroe & Rice's "My Aunt Bridget" 24, 25, 26.

PARK THEATRE.—Austin's Australians had the house packed to standing room only every night last week. J. J. Dowling and Saddle Hassen, in "The Red Spider" and "Nobody's Claim," hold the boards this week. James H. Wallick 14-19, Hawthorne's "Little Nigger" 21-26.

NOTES.—Frank E. Tracy, in advance of Dowling & Hassen; Bruno Schroeter, of "The Last Days of Pompeii"; C. W. Roberts, of "Lights and Shadows," and George N. Loomis, of Emma Abbott, were here last week.

Fort Wayne.—Mrs. Geo. S. Knight came to the Temple Oct. 1, 2, to poor business. Gilmore's "Twelve Temptations," 5, had a large advance sale. Coming: "Lights and Shadows" 7, Estelle Clayton 9, R. B. Mantell 15, Leavitt's European Minstrels 18, 19.

PEOPLE'S.—Forbes Co. played to fair business last week. Coming: Week of 7, Queen's Tourists. NOTES.—Forepaugh's Circus came Sept. 30, and packed the tent at both performances. Several prominent citizens attempted to raise a crowd for Forepaugh's Oct. 2, but failed. One gentleman purchased one hundred tickets, which was about all that were sold.

Lafayette.—The Grand was fairly filled Oct. 2 to witness "Hans the Boatman." Hanlon's "Fantasma" 4, 5, to the largest business of the season.

WISCONSIN.

Milwaukee.—At the New Academy, Hermann's Vandeville Co. fully sustained the reputation which preceded them, large houses witnessing their admirable performances during their stay, ending Oct. 2. "A Gold Mine" proved a good investment for N. C. Goodwin Jr., the performance being witnessed by excellent audiences 3, 4, 5. "King Cole II" will be with us 6, 7, 8, 9, Mrs. George S. Knight in a repertory 10, 11, 12, "A Midnight Bell" 13, 14, 15, Hattie Harvey in "A Little Tramp" 17, 18, 19 (first American production), "Kajanka" 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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KANSAS.

Topeka.—At the Grand, "A Noble Outcast" had good business Sept. 26, Oct. 1, followed by Martin Hayden 2-5. Thousands of delegates are here attending the Deep Water Convention, and both Opera Houses are doing a good business.

CHAWFORD'S.—Charlotte Thompson played to good business Sept. 28, 29, 30, during her rendition of "Hearts Astray" was presented with a beautiful bouquet. "The Corsair" had good business 30, at advanced prices. The attendance, however, would have been doubled, had the prices remained as usual. Rose Coghlan is greatly admired in Topeka, and had splendid business Oct. 2, 3. She presented "Forget me Not" 3. The Criterion Dramatic Co. come 7 and week.

NOTES.—The Modocs went to Ellsworth 1 to attend the G. A. R. reunion. Charles Bacon, in advance of Rose Coghlan, was elected in honor of the Deep Water Convention that held their meetings there.

Fort Scott.—At Patterson's Opera House, Newton Beers' "Enoch Arden" Co., Oct. 7, Sutton's "Uncle Tom" Co. 12, John Dillon opened 1 to splendid business. Night of the curtain did not raise until 9 o'clock, on account of the rain. The play, it was not rung up until the same hour, as it was carnival night. Booked: "Ranch King" 18, C. K. Eiler, acting manager of Newton Beers, was in the city Sept. 28, 29, 30.

Athol.—At Price's Opera House, "He, She, Him and Her" Oct. 7, is our only attraction this week. The Criterion Dramatic Co. canceled Sept. 30 and week, and will appear Oct. 14, 15, "Three Wives in One Husband" 17, Margaret Mather 18.

Wichita.—At Crawford's Grand, "He, She, Him and Her" played to fair business Sept. 27, 28, Oct. 2, Charlotte Thompson opened a four nights and matinee engagement. Coming: Newton Beers 11, 12.

Arkansas City.—Carrie Radcliffe, supported by the Criterion Dramatic Co., Oct. 3, 4, 5, 6, to good business. Charlotte Thompson comes 5.

GEORGIA.

Augusta.—"The Streets of New York" will be at De Givies' Oct. 7. Agnes Herndon played to fair business Sept. 30-Oct. 1. There was no donation to the Veterans' Association, as arrangements were not completed. "The Ivy Leaf" came 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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Macos.—"After Dark" Sept. 27, 28, with matinee, drew well. "The Streets of New York" had a fair business Oct. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

San Diego.—With the exception of "Ben Hur" tableaux by local talent Sept. 30, 21, Louis Opera House has been dark since Aug. 27. Bookings for October: Murray and Murphy 3, Fanny Davenport 9, "Little Lord Fauntleroy" 28.

RHODE ISLAND.

Providence.—A slight falling off in attendance was noticeable at nearly all the theatres the past week. Still, business was by no means poor, and a balance on the right side of the ledger is the general report from the managers. At the Providence Opera House, "The Two Sisters" drew fairly well Sept. 30, Oct. 1, 2. Maggie Mitchell followed 3 for the remainder of the week in "Ray," "Little Barefoot" and "Fanchon" to good business. "Shadows of a Great City" proved a strong attraction at Keefe's Gaiety, and filled the house at every evening performance. The Musse held several large audiences to witness a capital variety entertainment. At Lotthrop's New Museum, "Kentuck," supplemented by a long list of first class specialty features, attracted large attendance.

PROVIDENCE OPERA HOUSE.—Frohman's Lyceum Theatre Co. began a week's stay in the city Oct. 7. James O'Neill in Monte Cristo" 14, 15, 16, "Capt. Swift" 17, 18, 19.

KEITH'S VALET OPERA HOUSE.—C. E. Verner in "Shamus O'Brien" opened a week's engagement 7. Valdis Sisters' Novelty Co. week of 14.

WESTMINSTER MUSSE.—Week of 7: "Me and Him," a living skeleton and a chief man in a burlesque boxing match, are the chief new attractions in the curio hall. Grace Courtland, the California Chicken Mill, Annie A. Nelson and Lizzie Sturgeon hold over in the Opera House—Frank and Lillian White, Billy Buckley, Farina Wires, the Westons, T. J. Hebron, Rogers Bros., Jose Farnum, F. Armand and the Ventinis.

LOTTHROP'S NEW PROVIDENCE MUSEUM.—"A Brave Woman" is the principal attraction week of 7. The production, to Harper J. A. Kelly, Hermann, Lotthorpe, Burke, Farnum and Ward, Dick Hume and Vennetta and Adams.

NOTES.—The Newswriters' Association, including about seventy members, attended the performance of "The Wife" at the Providence Opera House 8, 13, 14, 15, Hattie Harvey in "A Little Tramp" 17, 18, 19 (first American production), "Kajanka" 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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Westerly.—At Bilven's Opera House Sept. 30, "An Irishman's Love" did a fair business. The Two Sisters' drew a good house Oct. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75,

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THE FRANK QUEEN PUBLISHING CO. (Limited),
PUBLISHERS.

GEO. W. KEIL, MANAGER.

SATURDAY, OCTOBER 12, 1889.

QUERIES ANSWERED.

No Replies by Mail or Telegraph.

Addresses or whereabouts not given. All in quest of such should write to those whom they seek in care of THE CLIPPER Post Office. All letters will be advertised one week gratis. If the route of any theatrical company went on, refer to our list of routes on another page. We cannot send routes by mail or telegraph.

DRAMATIC.

S. A. Duluth.—Answer next week.

Mrs. J. D. G.—Consult Simmons & Brown, Broadway Theatre Building, this city.

H. P.—She never was and isn't—his wife.

Mrs. L. E. B.—Detroit.—Watch their route in our columns weekly. That will inform you in our columns.

S. L. Nashville.—See the notice at the head of this column.

Mrs. M. B.—See the notice at the head of this column.

E. Clyde.—We are always glad to use actual news concerning you and your company; but we cannot avail ourselves of advertising matter in our news columns. There is, of course, no ill feeling, and there never was any.

READER 1307.—We must advise you to be cautious. He is not responsible.

Miss C. Baltimore.—See the notice at the head of this column.

E. M. Philadelphia.—See the notice at the head of this column.

J. H. H.—That quartet (now disbanded) did play at Miner's Eighth Avenue Theatre some seasons ago.

M. S.—They have never been in partnership in the two cities you mention.

F. N. Louisville.—We cannot give their route ahead for more than two weeks at a time. It is against our long established custom, justified by all the circumstances.

J. T. M.—He was shot Jan. 6, and died Jan. 7, 1872.

B. and B. Toronto.—We have no records of such deaths there.

"VAGUE"—I. We are quite confident that the combination system will prevail many years. 2. By the use of cocaine and also of laudanum.

J. G. K. Anderson.—I have no record. Write to her for the date. 2. Samuel Wetherill. 3. See Ring answers.

4. Since March 1, 1889, and made his American debut in 1883.

D. F. H. Philadelphia.—See the notice at the head of this column.

R. W. G. Clay City.—We have not heard of him in a long time. See the notice at the head of this column.

J. D. F. San Francisco.—She is residing at Rochester, N. Y.

Miss E. S. Kirkville.—See the notice at the head of this column.

J. W. Tonawanda.—See the notice at the head of this column.

E. S. Fremont.—Yes. Tyrone Power was that actor. The steamship foundered at sea about March 13, 1841. Mr. Power was an Irishman, and an excellent comedian. He went on the stage in 1815, and made his American debut in 1833.

D. D.—It was at No. 624 Broadway, and was opened by her Nov. 18, 1886. It became the Olympic Oct. 8, 1887. 2. No, it was not. 3. No. You have confounded this house with the old New York, later the Globe Theatre, which Aug. 1, 1887, was burned down.

C. R. T.—We have no record of him. Write to the managers of the Exposition.

E. J. B. Jackson.—We cannot vouch for their responsibility.

E. C. L. Louisville.—Write to John E. Boyle, in care of THE CLIPPER.

H. C. H. Fort Wayne.—See the notice at the head of this column.

LOWA CANYON.—See the notice at the head of this column.

A. A. Lander.—I. We do not know. 2. No answer by mail or telegraph.

CONSTANT READER.—I. We are figuring on your seating question. 2. In the Fall, of course, when the maker has little to do.

READER OF CLIPPER, St. Albans.—I. See the cards of MAHER, Judd and others in our Theatre column. 2. We do not know. Try an advertisement in THE CLIPPER. 3. R. H. Mayland, 24 Myrtle Avenue, Brooklyn, N. Y.

G. R. Baltimore.—No. Miss Thompson will remain in England.

J. H. C. Louisville.—Address him in care of THE CLIPPER. C. E. S. Philadelphia.—Thanks for the correction. The correspondent was in error, and you are right.

E. P. H.—He is alive at this writing (Oct. 7).

CARDS.

M. AND L.—R. wins, according to your statement.

W. W. S. Philadelphia.—He must give the third man the next card, and before any of the other players are served.

A. L.—You were not playing poker, but a senseless abortion of that game, as you were not playing it, however, we append our opinion, though by no means upholding such fanciful methods as you practice. A was wrong. He could not claim the "joker" to be one card of a flush, after designating it by his play to be an ace.

E. G.—Yes. He can call his hand what he pleases, provided he does not acknowledge defeat, and afterward win on the show down.

SHAKESPEARE CLUB, New Orleans.—A was right. He could legally make two builds, holding the necessary cards of course.

F. W. P. Rockland.—A wins. Jack turned good once and lost high.

A. and B.—Yes. R. after ordering it up, could elect to go alone until the first card had been played. There is no law defining the length of time for "studying."

C. P. Brazil.—The first one to call it is out.

J. M. B. Philadelphia.—The count in cribbage is 1 entry for the four 2's and the 9 turned up.

H. C. Tyler.—He must receive the next card, and before any of the players who follow him are served.

G. W. R. Reading.—Yes.

O. J. C.—Sorry, but lack of space will not permit us to comply to your request.

M. S. Jr. Toledo.—Generally speaking, the cards count out in their regular order. Your query is too inept to allow of a definite decision. Give full particulars of the disputed play, if such it is.

R. W. H. Paris.—I. Yes. The pot goes to B. 2. No answers by mail or telegraph.

BASEBALL, CRICKET, ETC.

J. F. Anderson.—The Cleveland Club never held the lead in the League race this season.

C. W. R. Erie.—1. A wins both bets. 2. The tie game of six innings is of course counted.

W. F. M. Erie.—3. Wins both bets.

C. E. Cleveland.—The pool room alone can decide.

E. F. Boston.—We have no knowledge as to his whereabouts.

L. P. Chicago.—He would lose if the game was a tie.

J. C. C. Cleveland.—See answer to "C. E. Cleveland."

X. Y. Z.—There is no published rules of the old game known as football.

H. P. Erie.—A lost on the New Yorks, and won on the Boston. You fall to state whether each bet was separate.

TURF.

READER, St. Louis.—The first horse that ever ran a mile in 1:44 was Legal Tender, the race taking place at Cincinnati, O. The first horse to beat that time was Herod, also at Cincinnati, May 25, 1888, the time being 1:43.

H. T. Jersey City.—At the time that Robert Bonner bought Dexter the stated price paid was \$35,000.

CONSTANT READER.—A was barred at the time you made the bet, and B, on which you placed your money, finished third, with A in second place, you are entitled to the place money.

RING.

T. McG. Philadelphia.—Peter Jackson and Joe McAuliffe fought twenty-four rounds, lasting 1:30, at San Francisco, Cal., Dec. 28, 1888.

M. S. Jr. Philadelphia.—L. Sullivan's only glove fight with Dominick McCaffrey took place at Chester Park, near Cincinnati, O., and the only boxing match between Sullivan and G. M. Robinson came off in San Francisco, Cal.

AMSTERDAM HOTEL, Hot Springs.—That is a matter of opinion, and we prefer not to express ours in this column.

J. M. R. San Francisco.—The bet is a draw.

J. G. K. Anderson.—Jack Dempsey was born in Ireland in 1862.

CONSTANT READER, Orlando.—Frank Murphy, of England and Billy Murphy, of Australia, fought at the rooms of the California Athletic Club, July 30 last. Toward the latter part the contest was very light, and, after several rounds had passed without an exchange of blows, the referee postponed the finish. Billy Murphy complained of being disabled, and upon examination, it was found that the radius of his left arm was fractured. The purse was then divided, Frank getting \$670, and Billy \$375.

ATHLETIC.

J. R. Eldorado.—According to the laws of athletics, governing amateur contests, the measurement of a forward jump must be made from the scratch line to the first break of ground made by any part of the jumper's person. The customary method of measurement among professionals, however, is from toe to heel.

A. G. D. Moncton.—See records on page 44 of THE CLIPPER ANNUAL for 1889.

MISCELLANEOUS.

A. P. M. New Orleans.—Write to John Gilpin, Newport, R. I., New office.

G. W. P. Taunton.—The best American amateur record for 25 miles on a bicycle is 1:10, 15s., made by Van Wagoner, of Newport, R. I., at Providence, Sept. 23 last.

The fastest previous time for the distance by an amateur here was 1:10, 6 1/2s., made by F. P. Ives, in 1885. Ives has a professional record of 1:10, 23 1/2s., made in 1888.

2. He did not. 3. Yes, he holds it now.

M. T. Detroit.—Letter has been sent for.

D. H. Boston.—It is 130ft. high. 2. We think not.

C. H. P. Housatonic.—1. He was convicted. 2. Yes, and served a portion of the sentence. 3. No; he is at liberty, as the result of a higher court's decision.

CHECKERS.

To Correspondents.

BRO. DUNLAP.—What think you of the Congress?

BRO. FLOREY.—Count us in.

BRO. MCATEER.—Let us hear from you on the subject.

BREVITIES.—A monster tournament is in contemplation by the Australian players, termed the "Australian and South Seas Championship Tournament." There will be five prizes, ranging as follows: First prize, \$50 and the championship title; second prize, \$30; third prize, \$20; fourth prize, \$10; fifth prize, \$5; making a total of \$125.—Australia. A. H. Granger, champion of London, has been challenged by G. Freeman for the title.

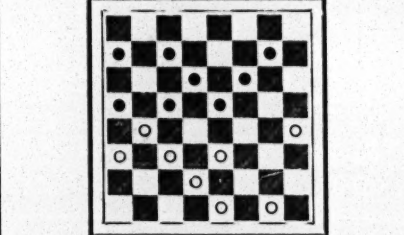
Bro. Clouser, of The World, desires to inaugurate World's Checker Congress for 1892. A good idea, Bro. C. You can count on us for all the assistance we can give. Why not every one go in for it, all the clubs, draught editors and players? What does Bro. Dunlap say about it, and we would like to hear from Chicago, Boston and Pittsburg, relative to the project.

Solution of Position No. 30, Vol. 37.

Black.	White.	Black.	White.
1. 15 to 10	15 to 10	6. 5 to 1	5 to 1
2. 27 to 18	20 to 7	7. 6 to 1	6 to 1
3. 32 to 23	10 to 15	8. 11 to 7	7 to 10
4. 19 to 10	6 to 29	9. 15 to 14	14 to 17
5. 25 to 19	1 to 10	10. 10 to 15	15 to 10

Position No. 31, Vol. 37.

BLACK.



Harmeling Opera House,
BRISTOL, TENNESSEE.

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C. HOOD,
the Manager of the

CONNELLSVILLE, PA., OPERA HOUSE,
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Manager FIELD & CO.'S MINSTRELS.
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WITH CHOICE OF SILK, WOOLLEN OR SERGE LINING. ALL TRIMMINGS USED BY US ARE STRICTLY RELIABLE AND GUARANTEED FOR ONE YEAR WITHOUT A BREAK.

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SAMPLES, FASHION REVIEW, TAPE MEASURE AND OUR SIMPLE GUIDE FOR SELF MEASUREMENT, MAILED FREE ON APPLICATION.

ARNHEIM'S
Mammoth Tailoring Establishment,
BOWERY AND SPRING ST.,
NEW YORK.

BUCKINGHAM THEATRE,

THE GOLD MINE OF THE SOUTHWEST Packed to the Doors at Every Performance of

GILLET'S WORLD OF WHEELS

AND

SCHOFIELD'S FLASHES COMBINATION.

The receipts for the week at the Buckingham were \$1,583.35. The reason was that it is one of the strongest combinations on the road to-day, and organized for week stands only. No one night take about it. We have a few open dates and would be pleased to hear from managers of first class houses. I have room for two more strong specialties. None but the best. State very lowest terms. Address all communications to
A. M. GILLET, Manager, Buckingham Theatre, Grand Opera House, Detroit, Mich., Oct. 7 and week.
MESSRS. GILLET & SCHOFIELD.—Dear Sirs: I will answer your question as to regard of my opinion of your show by saying that I have never played a stronger or neater combination at my house, nor one that gave my patrons better satisfaction, and it will be a pleasure for me to give you the return date requested.
Yours truly J. H. WHALEN.

1889 7th YEAR 1890
MOORE & VIVIAN'S
"Our Jonathan" Co.,
AND UNEXCELLED BRASS BAND AND ORCHESTRA,
WILL H. COWARD and TIFFANY DUGAN, Sole Proprietors and Managers.

WANTED, IMMEDIATELY, Actors and Musicians who double in Brass. FORMER MEMBERS given Preference. Write quick.
YANKEE MOORE,
Stage Manager, Opera Hotel, Union Square, New York City.

HEFFRON'S GREAT EASTERN CIRCUS.

WANTED,

For long engagement, sure salary. INDIANS, COWBOYS, WILD WEST SPECIALTIES, GYMNAST, ACROBATS, TRAINED HORSES, DOGS, PONIES, and all Circus attachments, MUSICIANS and CONCERT PEOPLE, or BAND OF SIX MOUTH-PIECES. Only recognized artists need apply. Address
JOHN E. HEFFRON, Charleston, S. C.
Regards to all friends. SEASON OPENS AT CHARLESTON, NOVEMBER 4.

To Museum Managers—A Sure Winning Card,

THE MOREAU CANNIBALS,

A Troupe of Wild Africans, six in number, wearing their native costumes, exhibiting their war dances, music and implements of peace and war. This is one of the best drawing cards at present in the country. Have just finished a long season at Doris' and Worth's Museums. They have never played West of New York. Managers desiring this Magnet Attraction, send open time at once to
MILIK & COIT'S, Dramatic Agents, 1,169 Broadway, N. Y.

CROWDED HOUSES EVERYWHERE

IS THE RECORD OF THE

CLAIR PATEE CO.,

BECAUSE HIGH CLASS AMUSEMENT AT REASONABLE PRICES INTERESTS THE PEOPLE.
WANTED: To enlarge the finest Ladies' Uniform Band in existence, a lady baritone, snare drum, violinist, clarinet, and the address of all first class lady band musicians. Remember, the Clair Patee Ladies' Band won three of the principal prizes at the Northwestern Band Tournament, competing against fourteen bands. First prize on band, first prize on tuba solo, first prize on cornet solo—a record never before equaled by ladies. First class comedians and repertoire people, will do well to write for positions. Managers in Minnesota, Wisconsin, Kansas, Nebraska, Texas and Missouri, please write, giving open time for the most satisfactory and best drawing repertoire attraction in America. Address
CLAIR M. PATEE, Sioux Falls, South Dakota.

STILL MORE ATTRACTIONS WANTED

TO LEAVE NEW YORK NOV. 6,

FOR MEXICO.

Address
ORRIN BROS., Hotel Arno, New York.
TO MANAGERS.

America's Greatest Novelty, Burke's Dog Circus.

I will wager \$2,000 that my three dogs, JIM, JACK and TONY, are the best Homersault Dogs in the World. JIM, the Champion, throws fifty backward somersaults in a swing. \$1,000 more that my Dogs FRANK and CHARLIE are the only Dogs in the World who do a Boxing Match with Boxing Gloves. The above novelty in connection with my Troupe of Sky Terriers, who perform a greater variety of tricks than is done by any other Troupe of Dogs in the World. Managers wishing the above attraction write to or wire to
PROF. D. BURKE, 156 Dorchester Avenue, South Boston, Mass.

LADIES CAUTION! As our advertisement has been so widely copied, both in general appearance and wording, by advertisers who seem to be devoid of principle, and, as a recent advertisement, purporting to come from one MARY WALKER, of Louisville, Ky., may probably mislead (having all resemblance of our own), we desire to say that we have no disposition, and it is contrary to our business principles to draw money from unsuspecting women. We have no interest in the advertisement referred to other than to protect ourselves against swindling.
EMORY & CO., Cincinnati, O.

PENALTY! Whereas the "UNIVERSAL SUPPLY CO." of Chicago, and the "AVON SUPPLY CO." of Boston, Mass., have wilfully and with design to injure our business, copied our Circulars and advertisements, all of which are daily copyrighted under the laws of the United States, the aforesaid companies have laid themselves liable to prosecution. Suit will be brought in the United States Court against the aforesaid companies for their flagrant disregard of laws and our rights. All persons found acting as agents for them will be prosecuted.
EMORY & CO., Cincinnati, O.

CARD.—DR. L. H. MORRIS, Chiropractor, of 346 Sixth Avenue, between Twenty first and Twenty second Streets, New York, has added manicure parlors, where professional assistance will find it to their advantage to purchase Rascaine, Nail Powder, Onduline, Face Bleach, Foot Balm and Wash, Cold Cream in pound and half pound jars. JOSIE ROBINSON-HAYWARD, Manicure for DR. L. H. MORRIS.

RARE BOOKS! PHOTOS! ETC. Send 3c. stamp for Catalogue. C. CONROY, 122 Park Row, New York.

SOLD BY ALL DRUGGISTS.
THE FRENCH
VOICE
CATARRH & CURE
RESTORER.
N. B.—If your druggist does not keep it, upon application to the house a bottle will be sent by express FREE. PRICE, 50 and 75.
HAS. W. EDDY & Co., Housick Falls, N. Y.

S. S. STEWART'S

WORLD RENOWNED

PARLOR, CONCERT AND ORCHESTRA BANJOS,

MANUFACTURED ONLY BY
S. S. STEWART, PHILADELPHIA, PA.
 The Leading Make of the World and Acknowledged the Best Without a Single Exception.
 THESE BANJOS ARE MORE IN USE ON THE STAGE BY PROFESSIONAL PLAYERS THAN THOSE OF ANY OTHER MAKER.

NEW YORK, Dec. 3, 1883.
 S. S. STEWART, Esq.:
 Dear Sir: The GRAND ORCHESTRA BANJO I ordered of you arrived safe, and after giving it a full and impartial trial, I pronounce it a FIRST CLASS instrument, being more than pleased with it. I have had TWENTY YEARS' experience in the banjo business, and have seen about all of the different styles of banjos, both in this country and in Europe, of any note, and I do not hesitate to say that I consider it to be far superior to all others, both as regards style, tone and finish. There are many banjos which stand remarkably well while playing in the first and second position. It is, however, rare to find an instrument that plays well from the tenth to seventeenth positions, and upwards; in this respect, your instrument is perfect in every particular. The tone is loud, brilliant, and combines sweetness and splendid vibration; in fact, it is a MODEL INSTRUMENT. One that reflects great credit upon the maker. You are at liberty to add my name to your long list of commendations in its favor. Yours, etc.,
 W. A. HUNTLEY.

S. S. STEWART:
 Dear Friend: This morning's eleven o'clock delivery, per Adams' Express, brings me in receipt of your superb Banjo, which, I am more than highly pleased to say, surpasses my most sanguine expectations. I am truly surprised at the superiority of my new 12 1/2 inch silver rim banjo, both as to the texture of finish and flexibility of tone. In speaking of the tone, I find it possesses a strangely beautiful and powerful one, and I pronounce it just the thing for playing with a large orchestra. The finish is perfect and durable, and I am perfectly satisfied with the instrument in every particular. I have, in my profession, used banjos of nearly every maker in the United States, but hold your make superior to all. Yours have a fine musical tone, and very powerful. Should this letter prove of any service to you, you have my full consent to use the same, and my heartfelt approbation for your future success, which you so richly deserve as a maker of the banjo, which has long been required by all professional banjoists. Believe me, your friend,
 HORACE WESTON,
 Champion Banjoist of the World.

Stewart's banjos are the result of a Natural Musical Gift, cultivated from his twelfth year.

BRADFORD, Pa., May 25, 1881.
 MR. STEWART:
 Dear Sir: I received your banjo in Brooklyn all right. I have tested it, and find that you did not deceive me. It exceeded all my expectations. I never heard of saw such a banjo (and I have tried them all). I have still in my possession banjos made by ———, and one of Clarke's best, six banjos in all, and your banjo is the best I ever heard. Wilson, my partner, never owned a banjo in his life, but he says he will have you make him one to keep in the house, to show people to what perfection a banjo can be made. Ed. Gooding, an old banjo player, says it is the best he has ever heard. In fact, every one who has heard it says the same thing. Yours,
 JAMES SANFORD, of Sanford and Wilson.

PHILADELPHIA, Jan. 6, 1883.
 I take pleasure in recommending the tambourines made by S. S. Stewart as the best I ever used, and I am a judge.
 LEW SIMMONS.

BUFFALO, N. Y., Aug. 25, 1883.
 S. S. STEWART:
 Dear Sir: I am playing your banjos on the stage, doing solos, and everybody says "what nice tones your banjos have got." They say they are the best in the land. I am having a nice success with them. Yours,
 GEORGE POWERS, of Johnson and Powers.

FILSHING, QUEENS CO., N. Y., Dec. 13, 1880.
 S. S. STEWART, Esq.:
 Dear Sir: The banjo you made me last April gives entire satisfaction, and I must say, that of all the different styles and makes of instruments I have used in many years' experience, yours is the best. For brilliancy of tone, quality and durability of finish and workmanship, I have seen nothing to equal it. Yours, very truly,
 A. BAUR.

WASHINGTON HOTEL,
 PHILADELPHIA, Jan. 11, 1883.
 FRIEND STEWART: I wish to say a few words in praise of your tambourines. I find them the best that I have ever used. After examining a great number of them, I cannot say too much in favor of them. Yours respectfully,
 JAMES CARROLL JOHNSON.

ST. PAUL, MINN., June 3, 1881.
 MR. S. S. STEWART:
 Dear Sir: For the past month I have carefully examined in every detail the 12 1/2 in. rim banjo, which you made for Mr. Stanley of our company (The Mastodons), and I can truthfully say it is a wonderful instrument. For many years I, like many another professional banjoist, have entertained the idea that nothing could equal the famous "Clarke Banjo," but candid acknowledgment of my opinion leads me to assert that your banjos are, in many respects, not only equal but superior. Many makers have produced banjos with a surprisingly "sharp" tone, deeming it the only desideratum to be attained in that instrument, but to preserve a resonance of sound with an acuteness of tone and pitch, they have all been, to a greater or less degree, at fault. After examining a great number of your make of banjos, I can cheerfully recommend them as being the best that have yet come under my notice, and I have seen them all. Respectfully yours,
 JOHN H. LEE, of Adams and Lee.

READING, Pa., Jan. 1, 1882.
 DEAR STEWART:
 Your letter, with strings enclosed, arrived. Many thanks for the same. I am pleased to say that the banjo is still in good condition. It has been in use constantly for nearly one year, and is still in good trim. It is hard on an instrument, traveling about as we do. Yours respectfully,
 E. M. HALL.

PHILADELPHIA, Pa., Oct. 1, 1881.
 MR. S. S. STEWART:
 Dear Sir: I have just received per my order of Sept. 20, is the best I have ever seen. Many makers and teachers have heretofore used my name in connection with their business advertisements, but without my authority or consent. I herewith give you full and free use of my name in testimony as to the superiority of your manufacture, and shall be glad to give verbal recommendation to all requiring the same. Respectfully yours,
 SAM DEVERE.

CINCINNATI, O., May 18, 1881.
 I received the banjo, strings, etc., and am very much pleased with the instrument. I like it better every day. The Mastodons say they like it better than any banjo ever used in the company. Your banjos undoubtedly take the lead of all others in every respect. HARRY SHIRLEY.

PHILADELPHIA, Pa., Saturday, Oct. 1, 1881.
 MR. S. S. STEWART:
 Dear Sir: I received the 11 inch rim banjo today, and am so thoroughly well pleased with it that I hasten to add my testimony to the many others proclaiming your make the best in the world. Thanking you for the prompt fulfillment of order, and satisfaction given, I remain yours, etc.,
 BILLY EMERSON.

HOWARD ATHLETIC, BOSTON, Feb. 3, 1882.
 MR. STEWART:
 Dear Sir: The banjo, strings and case received all right in Brooklyn. It beats anything I ever heard. My partner is thunderstruck; he never thought such a banjo could be made. From this out I think there is only one man who knows how to make a banjo, and that man is S. S. Stewart. Bear in mind, I know something about it, as I have been making banjos for the past seven years.
 J. G. REEDE, of Ripley and Reede.

INDIANAPOLIS, July 31, 1882.
 MR. STEWART:
 Sir: The banjo (\$40.00) you sent me is all it was represented to be. I will never look for a better one. Enough. Yours, etc.,
 BILLY MAURICE, "Big 4" Minstrels.

BOSTON, Mass., March 21, 1882.
 Allow me to thank you for the banjo you made my young brother. He is more delighted with it every day. Every one who has seen it says it is a "little wonder," both in finish and in tone. He made one banjo to equal my "Old Suse," called the "Dunduburg," and Mr. Peabody bought it for seventy-five dollars. The "Grand Orchestra Banjo" I lately had made of you "downs" all banjos that I ever used, and I call it the "Father of all banjos."
 W. H. VANE,
 Champion Banjoist and Dancer Combined of the World.

PHILADELPHIA, Dec. 21, 1882.

MR. STEWART:
 You know that I was for twenty-five years with the late James W. Clarke, and he was constantly experimenting on banjos, under my instructions, to beat the then famous banjo, "The Old Suse." He made one banjo to equal my "Old Suse," called the "Dunduburg," and Mr. Peabody bought it for seventy-five dollars. The "Grand Orchestra Banjo" I lately had made of you "downs" all banjos that I ever used, and I call it the "Father of all banjos."
 HORACE WESTON.

BOSTON, Mass., June 18, 1884.
 MR. STEWART:
 Dear Sir: The banjo I bought of your Boston agent, Mr. E. F. Delano, is all that I desire; the tone is perfect in both upper and lower register. I have a number of pupils using your instruments, and in every case they have excelled their predecessors. I do not hesitate to say that, in my opinion, you make the best banjo. Very respectfully,
 G. L. LANSING, Teacher of the Banjo.

WARE, Mass., March 30, 1884.
 MR. STEWART:
 Dear Sir: The banjo received, and is all you represented; loud, brilliant tone, etc. (Little Wonder Banjo). GEORGE DEAN SPAULDING, of Spaulding's Bell Ringers.

BUFFALO, May 25, 1883.
 I received the banjo and am more than satisfied with it. The tone is very fine and the finish beautiful. Altogether I feel fully compensated for my long wait.
 CARRIE M. COCHRANE,
 Teacher of Banjo and Guitar.

SAN FRANCISCO, Cal., May 20, 1884.
 FRIEND STEWART: I rec'd my banjo, and think I have the finest banjo on the Coast, and thanks to you for selecting it. I made an orchestra of twelve men jealous of my banjo last night, because I drowned them out. Respectfully,
 D. MANSFIELD, Teacher of Music.

PHILADELPHIA, June 19, 1884.
 MR. S. S. STEWART:
 Dear Sir: The banjo you made for me last August is giving great satisfaction. It is a perfect instrument, and its beautiful finish and wonderful tone is admired by all who hear it; in fact, the same thing can be said of all the Stewart Banjos which have come under my notice. Yours, respectfully,
 THOS. J. ARMSTRONG,
 Teacher of the Banjo and Xylophone.

NEW HAVEN, Ct., May 1, 1884.
 MR. S. S. STEWART:
 Sir: The banjo is simply immense. Very fine tone and fine in appearance. Yours,
 F. W. WILLOUGHBY, Teacher of the Banjo.

NO. 84 MEANWOOD RD., LEADS, Eng., April 14, 1884.
 DEAR MR. STEWART: The banjo came to hand on the 29th ult., and I was more than pleased with it. I had my friend, Tom Pleon, here a fortnight after its arrival, and he said the same as myself, that Stewart stood second to none as a banjo maker, and was worthy of all the patronage he got. For tone, finish and artistic workmanship, I never saw its equal. Wishing you every success and the best of luck, I remain, yours, very truly,
 TOM HAIGH, Banjo Teacher.

I have been using three banjos in my act, and I think yours lays way over the deck for tone, being louder and sweeter than any I have ever seen. Wish you the success you deserve.
 LEW KEYES, Banjoist and Comedian.

NORWICH, Ct., Nov. 13, 1883.
 S. S. STEWART, Esq.:
 My Dear Sir: I received the banjo all right, and it is just immense, and I will do all I can to advertise your banjos. Mr. Gorman is highly pleased with his tambourine. Very respectfully,
 GEO. D. LAMBSON, New Orleans Minstrels.

LONDON, England, Sept., 1882.
 MR. S. S. STEWART:
 Dear Sir: The 12 1/2 inch rim banjo you made me is the finest I ever used. The best in the world. Yours respectfully,
 WALTER HOWARD,
 Of Moore & Burgess' Minstrels, St. James Hall.

PHILADELPHIA, May 19, 1881.
 MR. S. S. STEWART:
 Dear Sir: You desire to know what I think of the silver rim banjo I bought of you. I would simply say, it excels all banjos I have ever seen, and no money would buy it. Yours very respectfully,
 DEWITT C. EVEREST, Teacher of Banjo.

SPRINGFIELD, Ill., Jan. 4, 1882.
 MR. STEWART:
 Dear Sir: I hope you will please excuse me for not writing before this, but I wanted to give your banjo a good trial, and I am pleased to say that it is the best banjo I ever heard or played on. The tone is grand and rich, while it is just the banjo I have been looking for.
 P. C. SHORTIS, Leavitt's Minstrels.

TRENTON, N. J., November 28, 1885.

MR. S. S. STEWART:
 Dear Sir: I am now the possessor of eight banjos of your manufacture, which is indisputable evidence of my high appreciation of their merits. I introduce the entire number slightly in my performance, and on each occasion become more and more satisfied that the S. S. STEWART BANJOS ARE THE BEST IN THE WORLD. Special mention must be made of your latest novelty, the "Banjeaurine," which, though proportioned contrary to all preconceived ideas, is nevertheless a marvelous improvement in banjo manufacture. This instrument possesses the acute tone of your "Little Wonder" Banjo, combined with the full vibratory resonance of your "Grand Orchestra." I consider it the greatest achievement in the progress of banjo manufacture ever yet produced. When fully introduced the "Banjeaurine" must rapidly supersede in general favor all heretofore known styles of the banjo wherever introduced. This banjo has attracted the attention of musical experts, and the verbal commendation it has received from every quarter than bears me out in my previous assertion, that the S. S. Stewart Banjos are the best in the world. Respectfully yours,
 WM. A. HUNTLEY.

TRENTON, N. J., Nov. 28, 1885.

MR. S. S. STEWART:
 Dear Sir: In conjunction with Mr. Huntley, I am nightly performing on banjos of your manufacture, and fully endorse his opinion of them. I cannot conceive a possible improvement to be made upon the "Banjeaurine," possessing, as it does, the full, round tone of a large banjo, with the facility for rapid execution to be attained only on a short neck instrument. For parlor and stage playing it is the best instrument I have ever heard. No matter how often I hear it, it has the same sweet, satisfying tone.

The six stringed banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch, are gratifying qualities of this banjo. Its loud yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument, and would not be without it for anything. Your make of banjos I consider the best, and are equal for all qualities that constitute a perfect instrument. Respectfully yours,
 JOHN H. LEE.

FRUIT AND CATTLE RANCH, PINE VIEW, SHASTA CO., CALIFORNIA, Aug. 22, 1887.

MR. S. S. STEWART:
 Dear Sir: Your letter dated November 10th, in answer to mine from Honolulu, H. I., is received, and I now write to say that the Orchestra Banjo you made for me is decidedly the best instrument I have ever used. Hitherto I have been using different makes and styles on all parts of the globe, as well as Clarke's, and I pronounce yours the most perfect instrument I have ever handled. I would have written before, but have been taking a year's rest on my ranch in California, having decided to settle in this part of the world on account of the climate, after an extended second tour of ten years around the world. I am also much pleased with the Tambourine you sent me, and as I now resume my profession I hope soon to use it. Your instrument is like some of the fruits that grow on my ranch—SPLENDID. Yours faithfully,
 WASH. NORTON, late Lessee and Proprietor of the Opera Comique, London, England.

After reading Mr. S. S. STEWART'S interesting dissertation on the banjo, published by that gentleman in Philadelphia, one becomes impressed, if he was not so before, with its dignity and importance. One learns, for instance, that ages before Columbus discovered America, thousands of years before the American Indian occupied this continent, there is little doubt that the land we now inhabit was the home of a vast civilization, and the implication is, if we understand Mr. Stewart, that one of the favorite musical instruments of that time was the original of the banjo as it exists today.

If you are in any manner interested in the Banjo, write to S. S. STEWART, Nos. 221 and 223 Church Street, Philadelphia, Pa., and he will send you the fullest descriptive pamphlets and printing that have been gotten out.

If you want samples of Banjo and Guitar Music, together with the most comprehensive and interesting Banjo Literature, write to S. S. STEWART without delay.

"STEWART IS KING."
 "DON'T BE A HAM."

Remember the address,

S. S. STEWART'S BANJO MANUFACTORY,

221 and 223 CHURCH ST. (above Market), PHILADELPHIA, PA.

favorite musical instruments of that time was the original of the banjo as it exists today. In fact, it really makes no difference whether a thing is new or old, provided it is good. But scientific demonstrations as to the antiquity of the globe and of human nature, have made it the custom to fasten a remote genealogy upon nearly everything; even our fashions, our pleasures and our amusements, if it can plausibly be done. We do not, therefore, think better of the banjo because, as Mr. Stewart asserts, an instrument of that kind is said to have been discovered inside one of the Egyptian pyramids. We think well of it because, in skillful hands, it can be made to discourse excellent music, apart from the entertaining and fantastic eccentricities of which its artistically manipulated strings are capable. Mr. Stewart exhausts almost all that can be said on the subject, and his little book is eminently worth reading.
 N. Y. Morning Journal.

"The Banjo" is the title of an interesting little work upon that instrument, from the pen of S. S. Stewart, of Philadelphia, a gentleman in regard to whom it may be said that what he does not know about the banjo is not worth knowing. The book contains a philosophical explanation of the instrument; a synopsis of musical encyclopedias descriptive of it; remarks upon the true system of learning to play, upon the requirements of a solo banjo, the various styles of execution, etc., and, in short, upon everything appertaining to the banjo in which the most ardent banjo student can by possibility take an interest. Portraits of eminent female and male banjoists adorn the pages.—*The Indicator* (Chicago).

"We have received a copy of S. S. Stewart's Banjo and Guitar Journal. This is some excellent selections in it, and it only costs ten cents a copy. It is published at 223 Church Street, Philadelphia."—*German-American Gazette*.

"S. S. STEWART, that indefatigable worker in the cause of the banjo, has just published a neat little book entitled 'The Banjo,' its object being to explain the instrument and its construction, and to defend it as a musical instrument. It is a work which may be read with profit by everybody, especially those who are skeptical or prejudiced against the instrument. It will also be found beneficial to teachers and students, as it contains many valuable suggestions concerning the mastery of the instrument's technical points. The work also contains a portrait of the author, and several portraits of leading banjo players. Price 50 cents. Orders addressed to F. A. North & Co., 130 Chestnut Street, will be filled promptly."—*North's Philadelphia Musical Journal*.

"MR. STEWART is well known as an enthusiastic and skillful performer on the banjo. In the little book before us, his aim has been to describe the banjo, to magnify its claims to serious consideration as a musical instrument, and to give such information and advice with regard to it as will enable the would-be performer to avoid mistakes, and to accomplish his object in the readiest possible manner. The little book is decidedly a meritorious one, in its particular way, and, if Mr. Stewart has added a chapter on the silent banjo, and explained how such an instrument might be made to contribute to the happiness of banjoists without inspiring people who love peace and quiet with a desire to commit murder, his book would have been entitled to recognition as a fairly exhaustive treatise upon its subject."—*The Philadelphia Evening Telegraph*.

E. E. Vance, of Columbus, Ohio, writes: "I must thank you for the handsome copy of your 'Dissertation' on the Banjo you so kindly sent me; you have certainly defended the merits of our favorite instrument in a most able manner, and you deserve great credit for publishing such an interesting and instructive book. Every lover of the banjo should have a copy. 'The ambitious young banjoist especially will find it of most absorbing interest.'"

BOSTON, May 8, 1888.
 S. S. STEWART—Dear Sir: I have always claimed that your banjeaurines were the finest, by far, of any, and do now. I don't think I stated that one I loaned W. A. Huntley was one of yours, however. I merely said that he borrowed a banjeaurine of me. I was obliged to let him have the other make, as my Stewart was not in playing condition, having poor strings. I wish it understood that the Ideal Club use the Stewart Banjeaurines exclusively, and only carry another make with them to use in case a string breaks or a head gives out. Yours truly,
 GEO. L. LANSING,
 Director of Boston Ideal Club.

T. J. Prior of South Boston, writes under date of March 26: "Ripley and Reede are home, resting after a three years tour through the West. Like good it is. The young man who is with me at my place, has organized a banjo quartet, and the members are head and ears into your sermon, 'The Banjo Philosophically,' and will accept you as authority hereafter, as well as watch and wait with great anxiety for every issue of *The Journal*."

If you are in any manner interested in the Banjo, write to S. S. STEWART, Nos. 221 and 223 Church Street, Philadelphia, Pa., and he will send you the fullest descriptive pamphlets and printing that have been gotten out.

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221 and 223 CHURCH ST. (above Market), PHILADELPHIA, PA.

WALLACE M. GOLDIE, Musical Artist and Comedian, writes as follows concerning a Stewart Banjo, recently purchased: "I received the Banjo in Allentown, Pa., all O. K., and I must say it is one of the best I ever had the pleasure of playing upon, and I feel it my duty to write you this short letter and thank you for making me such a fine toned instrument. It is made just as I ordered it, and suits me to perfection. The tone is loud and brilliant, and it is certainly the easiest fingered Banjo I ever saw, and I am well pleased all around with it, and will speak of it to my friends, in and out of the profession, as the Champion of the World, and advertise it in every way I can, for I think you are deserving of all the credit I have given you for the Banjo, and I sincerely hope you may realize some satisfaction from the good word I will always speak of your Banjos."

THE OLD AND NEW.

Written for the Banjo and Guitar Journal, by C. S. Patty. Old violins and wine and china, so 'tis said, Increase tenfold in value as they age; And, as with Authors, when the workman's dead, Works once condemned at once become the rage. When Stradivarius made his violins, no doubt, His friends would oft drop in to criticize; But what was coldly viewed by many a lout, Today is deemed in truth a wondrous prize.

If age gives prestige, and, of course, it does, The banjo has the strongest claim of all To our respect, for Egypt's Pharaohs Played them before the time of E. M. Hall. Some one upon a monument along the Nile Has found a banjo carved, and some inscriptions; So antiquarians welcome with a smile The instrument beloved by the Egyptians.

Before Cremona makers carved their gems in wood, And left its votaries studying with a new heart, The vaulted violin as lowly stood As did the banjo ere the age of STEWART. Among stringed instruments without a peer The banjo stands today; we feel hilarious, Let all our brethren be of right good cheer, The Banjo, too, has found a Stradivarius.

The banjo still holds its own as a fashionable and popular musical instrument. The mandolin has not become so well acclimated on this side of the Atlantic, the zither has comparatively few votaries and the guitar is just entering into its period of renaissance. The technical difficulties that lie in wait for a student of the violin deter all but intrepid spirits from pursuing this accomplishment for the necessary length of years. It is not so difficult to learn to pick the banjo, as the large number of respectable performers can attest. Of course, study and practice are necessary to attain a reasonable degree of proficiency even on the banjo. Mr. Stewart speaks with a certain authority on this subject. He is the well known author of "The Complete American Banjo School." "The Banjo Philosophically," etc. The present dissertation on the banjo describes its construction and explains the mechanism, shows the two styles of banjo performance—the original "stroke playing," and the more modern "picking," or guitar style. The book is embellished with various portraits of noted banjo players. Since the banjo goes to the mountain homes, springs and seashores as regularly as the summer traveling trunks, its behavior as a stringed instrument and its advantages discussed in this little book make timely "summer reading."—*Public Ledger*, Philadelphia.

PETERSBURG, Ill., 9, 25, '89.

S. S. STEWART:
 Dear Sir: The head of your ORCHESTRA Banjo, which I acknowledged the receipt of some time ago, is now drawn down to its proper place, and I am more than pleased with its tone. It is my idea of a Banjo tone. While playing in Vandalia, Ill., Fair week, Griswold's "Uncle Tom" Co. came in for one night. Hastings, Banjoist, came in my room and we had a "meeting." Although the head of my banjo was not yet down, still, when he commenced speaking, the other banjos stopped to listen, and the verdict was, "Stewart takes the cake." I am, yours truly,
 LEW WATERS.

TRADE MARK NOTICE.
 The Scroll Head (peg head) of the Stewart Banjos is considered by all perfection in shape, size and symmetry. It is now used in connection with the three S's, being the initials of Mr. Stewart's name, as the trade mark of the famous Stewart Banjo. All numbered Banjos manufactured by Stewart are now stamped with this trade mark, and as said trade mark has been legally registered in the U. S. Patent Office, any infringement upon the same will be prosecuted.

S. S. Stewart's publications for the Banjo are the leading and most popular of any in the country. It is owing to them, in a great measure, that the Banjo has attained such a degree of popularity in musical circles. The Stewart Banjos are likewise coming into universal use, and have taken the place of the Guitar in the hands and hearts of ladies who are musically inclined. The Banjo and its music will become more and more used and appreciated as its good points become better known and understood.

If you are in any manner interested in the Banjo, write to S. S. STEWART, Nos. 221 and 223 Church Street, Philadelphia, Pa., and he will send you the fullest descriptive pamphlets and printing that have been gotten out.

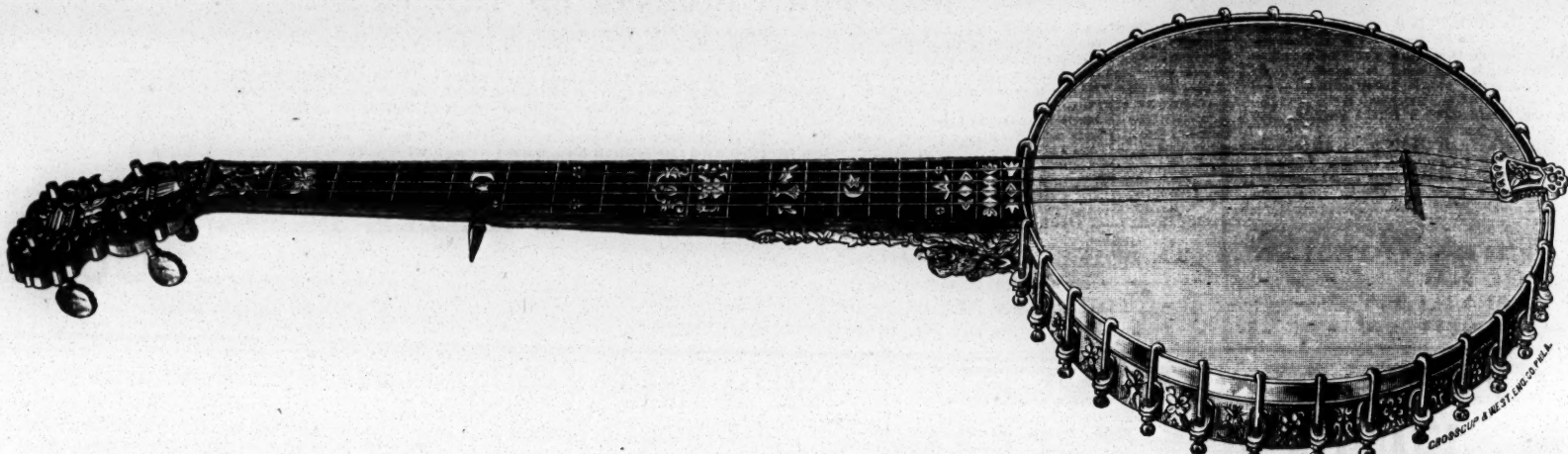
If you want samples of Banjo and Guitar Music, together with the most comprehensive and interesting Banjo Literature, write to S. S. STEWART without delay.

"STEWART IS KING."
 "DON'T BE A HAM."

Remember the address,

S. S. STEWART'S BANJO MANUFACTORY,

221 and 223 CHURCH ST. (above Market), PHILADELPHIA, PA.



If you have ever visited the shop of your favorite maker of Banjos, you should also call at S. S. STEWART'S little box, in the little city called Philadelphia, which may be reached by R. R. trains from New York and Philadelphia. For information how to reach Philadelphia, and for particulars of its location, consult a map of the U. S., and read the R. R. advertisements in the daily papers. If you cannot find it that way, just ask some one to tell you where STEWART lives.

STEWART'S BANJO SHOP comprises two buildings on Church Street, above the celebrated Christ Church building. These two buildings are numbered 221 and 223 (Church St.). They are each four stories high, with basements. In this little shop the STEWART BANJOS are made. And a few are turned out every week. But perhaps you'd better call at the place and see for yourself.

Do not think of reading all that is said upon this page. Read it first, then think about it. But DON'T BE A LIAR.

IT IS A FACT beyond disputing that the Banjo, which, a few years ago, was considered only fit to accompany negro songs, has become a popular musical favorite, and ranks with the most popular and fashionable instruments of the day.

Musicians who have not heard it properly played may still assert that it possesses no musical merit; but those who have heard the instrument operated by a good performer, know and acknowledge its merits. It cannot be kept down. Every year it will become more popular. As a solo instrument, it is very attractive; as an accompaniment to the voice, it possesses exceptional merit; as an instrument for the parlor, to be played with an accompaniment upon the piano, it is, to a great many, a fascinating musical instrument.

STEWART publishes a large number of choice selections specially arranged for the Banjo and Piano, which may be had at moderate prices. Send for catalogue.

S. S. STEWART is sole inventor of the Banjo having a large rim and short neck, with an extension fingerboard, like the violin, now used by banjo clubs throughout the land. To this Banjo he gave the name "BANJEORINE," and received letters testifying to its particular merits from such artists as WILLIAM A. HUNTLEY, E. M. HALL, JOHN H. LEE, and others.

Unscrupulous manufacturers in various parts of the country lost no time in copying STEWART'S BANJEORINE, and in stealing, as FAR AS THEY WERE ABLE, a portion of his ideas. They thus acknowledge an admission of the superiority of S. S. STEWART over themselves. Their banjos, however, are not STEWART'S.

For fuller particulars concerning the Banjo, the Banjeorine, the manufacturing of Banjos, etc., read THE BANJO PHILOSOPHICALLY, a Lecture, by S. S. STEWART, which will be mailed on receipt of a two-cent stamp. Also, "THE BANJO," by STEWART, book of 112 pages, bound in cloth, price only 50c. All banjo students should read this book. Nothing like it has ever been published.

Before S. S. STEWART published his now well known BANJO AND GUITAR JOURNAL, those studying the banjo did not know how to look for information. Today they have it in STEWART'S JOURNAL, which is published six times a year, and costs only 10 cents per copy, or 50 cents for a year's subscription.

BEAR IN MIND that if you are learning to play the Banjo and do not subscribe for THE BANJO AND GUITAR JOURNAL, there is no place this side of Heaven where you can obtain the information found in the JOURNAL. A great many teachers of the Banjo will charge from \$2.00 to \$5.00 for explaining the things that may be found already explained in STEWART'S JOURNAL, which costs 10c. per copy, or 50c. per year.

AT THE SAME TIME, it should be borne in mind that if you do not take STEWART'S JOURNAL, you will not get it. But a few cents to STEWART, but your not reading the JOURNAL may cause you to lose many hard-earned dollars in trying to get a Banjo musical education without it.

SEND TO ALL THE OTHER BANJO MANUFACTURERS you can hear of and get their printing and read it carefully. Then send to S. S. STEWART and see what he sends you to read. (Only do not write for his printing on a postal card, for if you do you won't get it.)

YOU WILL FIND, when you come to sum up, that STEWART gives you more practical information in his banjo printing than you can get from all the other banjo makers in the country combined.

WM. N. SCRANTON, New Bedford, Mass., writes: "The Banjeorine arrived all right last Thursday, and to say that I am pleased with it and poorly expresses what I mean. The tone is simply grand, strong, sweet and clear as a bell. I tested it by playing Huntley's Wedding Bells Gavotte, which I think will bring out all there is in an instrument. As I am a man of very few words, I will simply say, if you wish to get a good shave to go to a good barber and not to a shoemaker."

L. G. CHRISMAN, Sigourney, Iowa, writes: "I think your book 'The Banjo,' is grand. It is something every banjoist should have—either amateur or professional. Also 'The Journal.' It is the best book for those instruments extant. I have learned more from one copy than I ever knew before, as I never had any teacher; all I know about the banjo I learned from you and found out myself."

Banjoists should remember that unless they keep their instruments in good condition they cannot expect them to good. The banjo is a delicate instrument, and all will assert that they do keep their banjos in good condition, and exercise great care in handling them. But none can know better than the manufacturer that the majority of players do not take proper care of their banjos. When you see a performer with a banjo that is spotted and smeared with dirt, you may know that he is slovenly and careless. It is almost as easy to keep the head clean as it is to have it black, greasy and dirty looking. The book, "The Banjo," will give fuller information upon the care of the banjo. Read it. Price 50c.

JOHN R. CONWAY, Montreal, Canada, renews his subscription, and says: "With your issue of date Oct. and Nov. I think my subscription to your Banjo and Guitar Journal expired. I am desirous of being still counted among your subscribers, and with that end in view, for the enclosed sum of one dollar, count me with you for the next two years to come. As stated above, the last Journal received was under date of Oct. and Nov. 1888. The next I will expect will be the Dec., 1888, and Jan., 1889."

J. E. GREEN of Ogdensburg, New York, writes: "Enclosed please find fifty cents for your new book, 'The Banjo.' I am confident that such a book, written by you, cannot fail to be both interesting and instructive. I have a large class of banjo pupils in this city, principally ladies. We use your Banjo and Guitar Journal with pleasure."

ED. F. SETTLE, Des Moines, Iowa, writes: "The Banjo you made for me is a beauty, and everything I could wish. The tone is, if possible, superior to the finish, and that is elegant; but it was the tone I wanted, and I got it. The people here did not think such a one could be produced upon a banjo, and when they heard mine they were greatly surprised; and if I know of any one wishing to get a good banjo I will cheerfully refer to you, and do what I can to induce them to purchase from you."

CHAS. O. REAM of St. Catharines, Canada, writes: "The Banjeorine I got from you arrived safely, and to say I am pleased with it would but faintly express my admiration; I am in love with it, its sweetness and volume of tone is wonderful, and every person that has seen and heard it has been captivated. Our little Banjo Club are using Stewart's banjos, and have concluded that they are all that could be desired in beauty of outline, finish and tone. I am positive they cannot be equalled."

EDGEMORE NEWTON, West Junius, N. Y., likes his "Thoroughbred" Banjo, and writes as follows: "The Banjo came all right and safe. I am greatly pleased with it. It is a 'thoroughbred' in every sense of the word. Please send me a copy of your new book, entitled 'The Banjo,' for which enclosed find money order for fifty cents. I thank you very much for the favor done me; the 'Thoroughbred' suits me and all who have seen it."

This is what E. M. S. GOWD, of Bellefonte, Pa., writes about *The Journal* when renewing his subscription: "I think your *Journal* is just the thing, and is really worth three times the price."

AL. SCHILLING, Cheyenne, Wyo., writes: "Your *Journal* for December is at hand, for which I have been anxiously waiting, as it is always a welcome guest at our house. The banjo music has arrived, which you sent me, and am well pleased with it. We are once more without a music teacher (banjo), as the last one was given eight days to leave the city; he was sober for several days (in jail) before he left. I do not think he is a subscriber to your *Journal*, as he thinks more of a drink than he does of himself."

J. E. HENNING, Ottawa, Kansas, writes: "We received Mrs. Henning's banjo in good order. She is delighted with it, and we will endeavor to do some practicing for next season. We also received the new book, 'The Banjo.' It is a credit to the author, and simply adds new laurels to his far-reaching fame as the greatest living patron and exponent of that wonderful, but much abused, American instrument. It will be read with pleasure and profit by all intelligent musicians, but more especially by all lovers of that grand instrument, the Banjo."

W. H. CROCKER, of New York City, writes: "I have your postal asking for a renewal of my subscription to *The Banjo Journal*. Most certainly do I want *The Journal* for another year. It would be very foolish for me to cease to take *The Journal* so long as you continue to furnish \$25 worth of good music each year for 40 cents, so I enclose the 50 cents herewith for a year's subscription, beginning with the December number. I have recently returned to the city after five years' absence in the West. I have met some ear players since my return, but no one who plays by note. I should like to meet some one who plays readily by note, in order that we may have one night a week of amusement in playing the excellent duets that you are furnishing each month, or looking to form a quartet, for home amusement."

JOHN H. LEE writes: "I beg to acknowledge the receipt of your new book, 'The Banjo.' I have read it carefully, and have learned from it much of which I have heretofore been ignorant. You have certainly exhausted the subject in the interesting chapters of your excellent little book. Its contents but serve to strengthen my formerly expressed opinion, that in the literary field of the Banjo, you are FIRST, ALONE, and UNAPPROACHABLE."

WILL J. TOMKINS, Pierre, Dakota, writes under date of Sept. 1: "I have been out on the plains, in the Northwest corner of Dakota Territory, for over a year, following my chosen occupation of a cow puncher, and have not, in all that time, had a single permanent camp establishment, from which I could write you for *The Journal*, or for some sheet music till now. For the past three years I have managed to get around to civilization about once a year, and have, each time, sent for the year's issue of *The Journal*, just ended—and thus have managed to keep posted on banjo matters. I still have my old Dobson; I believe an 'old hand' on the Banjo, and a good one, and I bought one of your banjos in San Francisco of one of your agents, and it is a daisy. For tone and finish it can't be equalled."

FRANK COLLINS writes from Buenos Ayres, Argentina Republic, under date of Aug. 20: "I have two little pupils here doing well on the Banjo. They used the English Banjo, which is of no account. I bought one of your banjos in San Francisco of one of your agents, and it is a daisy. For tone and finish it can't be equalled."

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MISS ELMA F. MILLS, Ishpeming, Mich., says of *The Journal*: "Please inform me when my subscription runs out and I will remit at once. I should be lost without *The Journal*."

The following is from W. H. DAVENPORT, of Whitewater, Wisconsin: "I received the banjo I ordered from you in good shape. There is a teacher here from Milwaukee, and he says that it is the best banjo he has seen in town so far. Two different persons have called to see me and inquire if you could duplicate the banjo. I told them that as the making of banjos, and—judging by the way you treated me—square dealing was your business, I supposed of course you could."

JOHN DAVIS, Springfield, Mass., writes: "I have read the book, 'The Banjo,' and find it very interesting and something which everybody interested in the banjo ought to read; and, in fact, a good many who don't play—as, for instance, those cranks who condemn the instrument without hearing it."

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J. A. CURTIS, Brockton, Mass., writes under date of Oct. 22: "Put me down as a subscriber to *The Journal*. I was speaking to L. E. Scott about *The Journal*, and he says there is two dollars' worth of information in every copy. It is a fine thing for any one interested in the banjo or guitar."

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Thus writes HARRY F. WILHELM, of Tyrone, Pa.

Another letter, bearing date of Aug. 31, has the following: "Tours of 20th inst. to hand last evening 10 P. M. It took me till 3 A. M. to get through *The Journal* (which seems to improve with each issue). I can only lament, with others of the craft, here in England, that you cannot publish an English edition of *The Journal*. I have very peculiar facilities for finding the opinions of banjoists with regard to this matter, and I tell you for sure that such a publication is bound to be a success right along. I know what I am talking about, too."

W. H. SANDLAND, of the Waterbury Banjo Club, Waterbury, Ct., writes: "The Orchestra Banjo I ordered of you reached its destination safe and sound last Friday. Although I have not yet brought the head down to its proper place, it even exceeded my expectations as to tone, and the finish is superb. I used it last night at a concert with the club, and all the members were struck with it. I will recommend your instruments to the best of my ability in this part of the country."

"Your new book, 'The Banjo,' fills the gap that has been open to censure for so many, many years. I consider it the entering wedge that silences all attacks against our National Instrument. Banjoists have now an authority, a champion, to which they can point with pride in defense of their chosen instrument. I hope every banjo player, whether professional or amateur, will read this book. I sat down with the intention of glancing over it, but became so impressed with the work that I have read it through twice. I am not telling you this to curry favor, but, to use the words of John H. Lee, 'I believe in honest compliment,' and I consider this book the most entertaining, instructive, and comprehensive scientific work on the banjo that I have ever seen."

THOS. J. ARMSTRONG, Phila. "The Banjo" is the title of an interesting little work upon that instrument from the pen of S. S. Stewart, of Philadelphia, a gentleman in regard to whom it may be said that what he does not know about the banjo is not worth knowing. The book contains a philosophical explanation of the instrument, a synopsis of musical encyclopedias descriptive of it; remarks upon the true system of learning to play, upon the requirements of a solo banjo, the various styles of execution, etc., and, in short, upon everything appertaining to the banjo in which the most ardent banjo student can by any possibility like an interest. Portraits of eminent female and male banjoists adorn the pages.—"The Indicator" (Chicago).

E. E. VANCE, of Columbus, Ohio, writes: "I must thank you for the handsome copy of your 'Banjo' book, which I have so kindly sent me; you have certainly defended the merits of our favorite instrument in a most able manner, and you deserve great credit for publishing such an interesting and instructive book. Every lover of the banjo should have a copy. The ambitious young banjoist especially will find it of most absorbing interest."

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T. F. SOUTHWORTH, Lynn, Mass., writes: "Your book, 'The Banjo,' received all O. K. A very interesting book, and one which every lover of the banjo should have in their collection. The banjo interest in this city is on the increase, and I look for an immense business this season."

This is what HENRY MAY, Green Bay, Wis., thinks about *The Journal*: "Enclosed please find 50 cents for a year's subscription to *The Journal*. I think *The Journal* the best instructor for all loving banjoists, for I cannot be without it. There is one thing I feel sorry about of not possessing a Stewart Banjo. What I hear and read about them must be immense. I do not know of any Stewart Banjo in town. — Is all the go here of which I have one, but before this year's subscription closes I will have a Stewart Banjo. The 14-inch head you sent me is first class in every respect."

THOMAS O'BRIEN, Davenport, Iowa, says: "I received the 13-inch rim orchestra banjo that I ordered on the 9th, all in good condition, and I find it to be an excellent banjo in every respect. The tone is good and brilliant. The pear inlayings and finish are fine, as is also the case sent with it. I am much obliged to you for your prompt attention to my order."

R. W. PAYNE, Banjo Instructor, Wabash, Indiana, writes *The Journal*: "I just discovered by looking over my *Journal* that my subscription had run out. Please renew it, commencing with the October number of this year. Enclosed find 50 cents for the same. I would not be without *The Journal* for three times the cost, as I consider it the best aid to teachers of any musical paper published."

"Anyone possessing average powers of observation cannot fail to have observed that the banjo, during the past few years, has been rapidly coming to the front and taking a place among the most popular musical instruments."

"Those who fail to observe this, and are still in doubt, should note the fact that music for the banjo is now being published in various parts of the country in sheet music form, and is kept in stock by the leading music dealers of the country."

"A few years ago there was scarcely any music to be had for the banjo, and the books of instruction published for this instrument were of the poorest kind. There was nothing to give the banjo any impetus forward, and many of our holier than thou orthodox musicians of the old school sneered at the instrument."—R. and G. *Journal*.

Today STEWART'S fine plate editions of Banjo music are for sale by all leading music dealers.

No. 206 West 23d St., N. Y. City, June 3, 1889.

"DEAR MR. STEWART: As the clown says in the circus, 'Here we are again.' I ought to head this article with the remark, 'What I know about Stewart's Banjos' but was afraid some one would imagine I was writing an advertisement, which I am not, but I am writing a genuine letter, voluntarily, to the quiet little man who has done so much to elevate the tone of our National Instrument, the Banjo, and make it worthy of a place among the representatives of instruments of each nation; for Italy has the Guitar, Ireland the Harp, Germany the Zither, Scotland the Bag Pipes, Switzerland the Flute or Pipes and China the Tom Tom, and so on through the catalogue of instruments. We have the Banjo and a Flag with 42 stars. The Banjo is quite as much improved in the last 10 years as the flag has been, and in this Centennial year we ought to return thanks for being so fortunate as to possess a Stewart, whose first name ought to be 'Progress' for it is to him we owe so much improvement in the instrument of our Nation."

I purchased a Stewart brand in London some 6 years ago. That instrument stood the test of foggy England, misty Scotland, and the bogs of Ireland, and lastly it stood the severe test of 4 trips across that big pond (12,000 miles), the Atlantic Ocean, and hundred of miles through 'God's Country,' and it never failed to secure triple encores for the player wherever it was played.

"I always like to speak well of the Bridge that carries me over, and for this reason I mention this old friend here."

"My new Universal Favorite, which I have now purchased, will, I hope, follow in the steps of my first Stewart, and if I am a live and active member of this Universe 6 years from today, I shall report to the 'quiet little man' in Philadelphia how much of a 'Progress' the 'Forward' has become, as I expect to play it in Old England, Bonnie Scotland and Merry Ireland, before many months."

"The improvements made in the Stewart Banjos in six years are many, and you deserve great credit for your faithful stewardship of the instrument. I am quite sure all well thinking people will agree with me in this."

"This letter may be long, but it is much too short to express all I think might be said in your favor for your excellent work, and good results of that work, in your Banjos."

"With my best wishes, I am, faithfully,

"P. S.—So many banjos are addicted to *warping* after such *damp experiences* as England compels one to endure in her fogs, that I feel bound to say what I have said herein about the condition my Stewart was in after all the hard usage. *Warp* might be scratched out of the Dictionary for all the use it has in reports of Stewart Banjos."

E. H. FREY, Chillicothe, O., writes: "Thanks for music you sent; I get many samples of B. and G. music from different publishers, but none can compare with your publications."

PROF. S. A. KENNEDY (Banjoist and Venetian lute) writes:

"I am a little late, but I am here all the same. I received my Orchestra Banjo all right at Memphis, Tenn. I have used it now about seven weeks, and all I have to say is, it knocks them all out, not merely because I say so, but every one that sees and hears it says so."

"I would not sell mine back to you for twice the amount I paid you for it. I got my money's worth; that is all I want."

S. S. HALLIDAY, Cairo, Ill., writes: "The American Princess Banjo I ordered by telegraph has arrived, and is in every respect more than you claim for it. Its tone and general appearance are simply 'Immense.'"

It is a fact for some of our more competitors to ponder on, that most of the letters from purchasers, bearing testimony to the Stewart Banjos, declare that they are BETTER THAN STEWART CLAIM THEM TO BE.

C. W. BRIGGS, Sherbrooke, P. Q., writes: "Yesterday I received your *Journal*, and I think I have got something to do, although some of the pieces are quite easy. I am well pleased with them, and I have some old numbers I have read and re-read, and still I never get tired of them. I always find something new every time I open them. My scholars are quite struck with the contents of the *Journal*."

HARRY HUMPHREYS, Indianapolis, Ind., writes: "I received my paper and album, and am very well pleased with them. The music alone is worth double fifty cents."

Thus writes JNO. E. TURTON, of Montreal, Canada:

"About a month or so ago I noticed in THE N. Y. CLIPPER an advertisement of yours of a book entitled 'The Banjo.' Since then I have had the pleasure of purchasing one of your make from a dealer in this city, and although not an expert by any means, I take great pleasure in recommending it to intending purchasers as a first class Banjo in every respect. I enclose fifty cents; please mail me Book 'The Banjo'—at as early a date as convenient."

J. McCULLOUGH, Oakland, Cal., writes us a letter from which the following is an extract: "I read *The Journal*, and was greatly pleased with it. I think it is just the thing for both Banjo and Guitar players. I have a Stewart Banjo, and I think it the King of musical instruments. I will recommend it to all my friends wanting first class instruments."

A correspondent writes: "I am informed through *The Journal*, that you swapped your horse for a mule, therefore I am not surprised at your kicking notions, for a mule has an India rubber lip like the rudder of a ship."

A correspondent wishes us to tell him if there is not some way to prevent a Banjo head from breaking.

Of course, to a certain extent, there is; and this is to allow the head to remain slack; if this is done the banjo will never sound worth anything, but it is the only sure remedy we know of. But some one may here remark that such a 'remedy' is as bad as the disease—well, so it is. Those who wish to prevent their banjo strings and heads from becoming worn out, should lay them carefully away in a silk lined box, and never make any use of them. The condition of Satan's laws at present is such that no created thing can be used for any length of time without showing more or less wear and tear. We cannot change natural laws and banjo heads must wear out—some sooner and some later—but all in time must go—the way of all flesh—and take the same road to natural change that the more fleshy part of the poor animal took, of which the skin from which the head is made, was a part.

The Banjo player, himself, although he eats and drinks every day, must in time wear out. By taking great care of himself he may prolong his life, but the time finally comes when he must like the banjo head, wear out. So by taking good care of the Banjo it may be made to last for a considerable number of years, but in consequence it will wear out if used. There was once an old miser and he was very mean. He was indeed so mean that meanness became a kind of mental disease with him, and it was accompanied by a chronic dyspepsia, but the old boy was too mean to pay a doctor to kill or cure him.

Now what did he do? Why, when he was quite young he purchased a truck coat. Did he wear it? Well, not often. Then what did he do with it? He hung it up in his closet, and placed a sheet of newspaper between the sleeves, so that they should not rub against the body of the coat and thus cause the delicate texture of the broad cloth to become chafed. Every evening he took it from the closet and brushed it thoroughly. About once or twice a month he tried it on, and wished he could afford to wear it—but times were hard (in his mind), so with a heavy sigh he hung it up again in its accustomed place. So the years went on. Finally the old man died. The coat, through oft repeated daily brushings, had become quite shabby and looked somewhat seedy, but it served very well for the purpose of a shroud, and the undertaker did not care, when he undertook to place it upon the corpse of our old friend, the miser, whether it was new or old.

Now this old miser had a brother, and this brother was a little more liberal than the old miser, because for one reason he had gobbled up all the money left by the old miser, his brother. So one day he bought a horse. He needed exercise, and thought he would have a saddle horse. He placed the saddle, etc., in his cowshed and dispensing with the services of hostler or groom he measured out the daily fodder for his equine with his own hands. All went well for a few days, when the horse cast a shoe. The old miser took him to a blacksmith and the smith told him that the horse needed a new set of shoes. There was nothing to be done under the circumstances, but to submit to the extortion, and the old man paid for the work almost with tears in his eyes. So after this he rode very seldom. He was afraid to take his horse out much for fear his shoes would wear out and put him to more expense. Now mark the result! He left the poor beast standing in so long at a time that one day he got vicious and when the old man took him out and attempted to mount him he was met by a vigorous kick under the ribs, which caused him to see blue stars, and he was bedridden for two weeks. Instead of horse back riding, this kick and other experiences had a tendency to soften the heart of the old man and after he got out he became more liberal. We have no more room to tell you anything more about him at present.—R. and G. *Journal*.

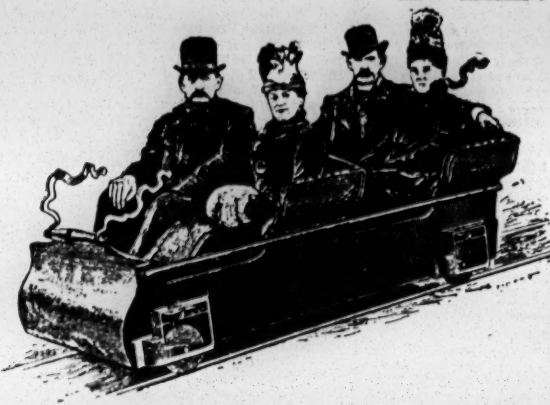
FRANK E. WHITE, Toulon, Ill., writes: "August and September number of *Journal* received. You have never published a more valuable number, musically than this."

"Either 'Mattie Mazourka,' 'Flower Song' or 'Flora Waltz' are worth all you ask for a year's subscription. I wonder if any of your readers played 'Mattie Mazourka' as a guitar solo with the bass 'B' raised to 'G.' I tried it, and liked it as well as on the mandolin. 'Flower Song' is beautiful, and will pay for all the time and study one may care to give it."

"I am glad to see guitar and mandolin music in *The Journal*, for these instruments are favorites wherever the banjo is used and admired, there being many people who like the music better; but as for me, give me the banjo and Stewart's music, and I care not how many play other instruments. Excuse me for occupying so much of your valuable time, but I want to tell you 'I like it, I do' in regard to this last *Journal*."



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